

Heart Attack

#41

with

Turn around Norman

wolves.

Yaphet Kotto

and more...



50¢

DISTRIBUTION:

HeartattaCk wholesales for 5¢ plus postage. We sell them by the box.

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You can sell copies of HaC for 25¢ or 50¢ each or give them away, but please don't charge more than 75¢ each. When ordering please specify if you want a subscription or distribution, and which issue numbers you want. You can buy mixed boxes, just make sure you tell us how many of each issue you want in your box. Make all checks or money orders payable to *HeartattaCk*.

PRINTING:

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CLASSIFIEDS:

Classifieds are \$3 each with a maximum length of 40 words. No exceptions to the 40 word limit. Cash only. Please, no more than 40 words per classified!

SUBSCRIPTIONS:

HeartattaCk is basically free, but we have to pay a lot of postage to send them to you. So individual issues of HaC are available for \$1.50 each in the United States and for:

U.S.A.: \$1.50 each (1 copy)
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(\$6 to Australia/New Zealand/Japan)

Back issues are available at this rate as well. When ordering please specify if you want a subscription or distribution, and which issue numbers you want. Make all checks or money orders payable to *HeartattaCk*.

ISSUES STILL AVAILABLE:

- #3 Ron Campbell interview
- #4 Avail interview
- #11 Discussion about rape
- #16 Discussion of rape continued
- #17 'Zine editors issue
- #19 1997 Poll results
- #20 DIY issues
- #21 DIY response issue
- #22 Women's issue part I
- #23 Women's issue part II
- #24 Catharsis & Noothgrush
- #25 Kosovo theme issue
- #26 Race & Hardcore theme
- #27 International issue
- #28 Good Clean Fun tour
- #29 2001: an (empty) space
- #30 Bury Me Standing
- #31 Police Line and Council
- #32 Blast! interview
- #33 Unholy Grave interview
- #34 Tear It Up and Against Me!
- #35 Pushead/Submission Hold
- #36 Rambo interview
- #38 Education theme issue
- #39 Evasion interview
- #40 Cut The Shit & Phobia

All other issues sold out.



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Advertising is available on a first come first serve basis. All ads need to be in by the deadlines. We do reserve the right to reject any ad for any reason. Make all checks or money orders out to **HeartattaCk**.

Please send all ads in on paper. If you want to send your ad as an e-mail attachment then you need to contact us first. We prefer ads on paper, but can take them digitally.

AD PRICES:

1/6 page	\$35 (2 1/2" x 5")
1/3 page	\$75 regular (5" x 5")
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1/2 page	\$200 (7 1/2" x 5")
full page	\$6,000 (7 1/2" x 10")

DEADLINES:

HeartattaCk is a quarterly magazine. The actual issue will be out around the 15th of the month following the deadline.

The deadlines are as follows:

January 1st	•	April 1st
July 1st	•	October 1st

EDITOR: Lisa Oglesby

LAYOUT: Kent McClard

STAFF:

Chuck Franco, Dylan Ostendorf, Steve Snyder, Brett Hall, Fil Baird, Nate Wilson, Mark Telfian, Matt Average, Dave Johnston, Mike Ott, Marianne Hofstetter, Christian Unsinn, Tim Sheehan, Kent McClard, Chris Duprey, Aaron Hall, Mike Haley, John Gradowski, Mark McCoy, Dave Hall, Paul Kane, Jenny Mundy, and a few other people that didn't get props.

CONTRIBUTIONS:

We need articles, interviews, letters, and just about anything you can think of. Most of the things in HaC were just sent in by random people. You can do the same. We print what we like. Throw in some stamps if you want your shit back.

COMPUTER INFO:

HeartattaCk is fully computerized... so if you can, please send all contributions on disk. You can use IBM or Macintosh disks, but please save all files as text only files!!! You can also submit via e-mail, but again please save all files as text only. If you don't have access to a computer or typewriter then use a pencil or pen.

CLASSIFIEDS

Chord Easy shows how to choose chords for almost any song. Full version has 23 example-songs worked in detail; flow dial, melody fit lists, fingering for 67 chords on guitar and piano, and more; 40 pgs 5x8 \$3 or Short version: 10 easiest songs; 9 chords max; \$1 to Dwelling Portably/PO Box 190-ceh/Philomath, OR 97370

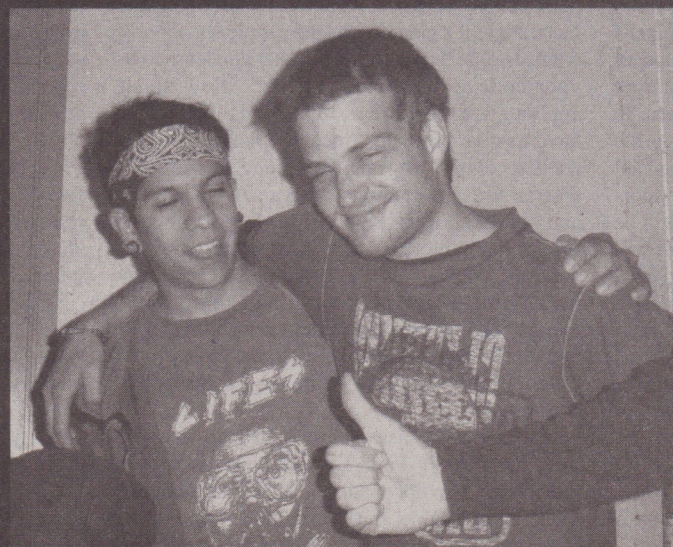
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**Fil and Chris
Page 3 Drunks!**

HeartattaCk,

The ignorance and short-sightedness of "the Evasion kid" will never cease to amaze me. And I quote: "We all know you're lazy and in it for the novelty, but your poorly photocopied B&W 7th generation 'free' coupon is making life much harder for some of us who haven't eaten since August." Translation: "Hey kettle, yeah, it's the pot... you're black." I wonder if it ever crossed his pea-sized brain that HIS shoplifting is making it more expensive and more difficult for a single mom with mouths to feed to buy groceries for her family? Why should we sympathize with someone that chooses a life of poverty if he has no empathy for those who can't escape it? My only consolation is the knowledge that in a few years this kid is gonna take a look back at himself, with all his Earth Crisis worship and "revolutionary" (not to mention EPIC!) mooching off women, and cringe. Unfortunately that's not very comforting.

—Andy Walko; beekeeper6@yahoo.com

HeartattaCk,

After reading the interview with Evasion author "Mack," I feel some points must be raised to counter the cult around both his book and his personality. I first read *Evasion* 'zine in 1999, and I will say that, at that time, it changed my life. I quit my job at a convenience store that week and began constructing a treehouse here in Pensacola to live in rent-free. I started to run—and continue to run—a 'zine distro titled Overground. We carried first the *Evasion* 'zine, and later the book. His challenging of "the American Dream" touched me in some very fundamental ways. *Evasion* was my Bible. Then came the arrival of something Mack and his followers don't like to talk about: reality. My treehouse was raided by the police. I came out to my family after 21 years in the closet. The resulting depression from both the tribulations of homelessness and the scorn of my sexual orientation plunged me into alcoholism and a meth-amphetamine addiction which I struggle with to this day. My dreams of permanent unemployment via a life of dumpster diving and *Evasion*-style scams was cut short by real life. Emotional turbulence. Addiction. "The Man." This is "life," something the blind followers of *Evasion* fail to notice is left out of the book's 300 pages. I'm putting my money on the Evasion kid's representation of life as one big playground as being one big lie. I don't even think he believes his own words. "*Evasion* isn't relevant to everyone because nothing is," he states in the interview. Not relevant to everyone? Not relevant to anyone. Close your windows, lock the doors to your squat, but one day soon a relative will be ill and call on you to pay the bills, the scams will burn out, your squat will get shut down—and what will you do then? File *Evasion* under "fantasy." And file our deification of an author pushing false hope under "true crime."

—Ickibod Yo/Overground Distro; overgrounddistro@yahoo.com

Dear HeartattaCk,

Can I just voice some thoughts on this fine 'zine?

1) What is with these band interviews?

Let's look at issue #39. Death Squad. (What a name, groan!!!) For two pages we hear these band members talk, and what do they say? Nothing!!! The interviewer, Hanna Ahnqvist, asked some pretty good questions. Questions like: "Is it fair to assume that people in hardcore have expiration dates?" Or: "Why are people in hardcore anti-progression?" Are very valid and could provoke a great debate or discussion. Instead, these meatheads start taking about their "favorite Swedish thrashers!" What the fuck?!?! (I won't even get into weirdo nazi images in the background because the band says it's only hardcore.) The next band End On End doesn't say anything either! Four pages and they just say the same old shit. "Dude, our music is emo, but we don't like to be called that." "We love to play live." "All the shows are getting shut down cuz some kid was sipping a 40 out front." Who cares?!? What year is this... 1982, 1995, 2003? Who knows!!!! Now I'm not saying these guy's music isn't good cuz I haven't heard it. But let's face it, they have nothing new or valuable to add here. One member said he has been working in Central America for five years. Now that might actually be interesting to hear about! But instead, it's just dropped and next thing we are hearing about emo beards! The last interview with Del Cielo is better but still pretty boring. The funny thing is, the best interview of all is with *Evasion*, not a band at all, and surprise, this kid actually has interesting things to say! There are controversial statements, the kid is pretty funny, talks about interesting things, voices concerns, takes some things to task, et cetera. The kind of thing that can actually challenge or educate or push the scene forward or around. I don't know who came up with the idea that musicians had a buncha comments worth hearing about, but look here, it seems that's not the case, hmm... But really man, just cuz a band plays killer songs doesn't mean they have shit to say.

2) These columnists, most of these are pretty good but some are just stinkers. Vique Simba, who reads this?! And Nate Wilson, who writes about a street brawl he got in. Come on, a little quality control people. Just cause you can type doesn't make this shit worth reading!! Put it on your "live journal." Also, the problem with some of these columnists is total lack of personality. Some just seem to be lists of political facts. Now, it's great to educate people but nobody wants to read dry statistics or what you learned in your college discussion seminar. How about applying it to real life or to people's lives?!? I have to give props to Vincent Chung for by far the best column. Big ups, Mr. Chung. It's actually entertaining, informative, witty, and well-written, and best of all it has personality. I don't care for Frank Staplefeldt's stance on some shit, but his column, too, has some personality, and at least is told from a perspective other than some overprivileged college student with a desk job who have never had to put their theory into practice (for example, a bunch of the other columns).

So you ask what would I do to make this 'zine better? First, I would drop these band interviews. I'm not deadset against bands having their say in a 'zine, but how about, if they have something to say, aside from their music, that's

so important, have them write it down and send it in like anyone else. If someone interviews a band and it's printed it better be damn interesting, for example, maybe an iconic band, or a band with a story worth hearing. In the meantime, all you interviewers, how about interviewing or putting the spotlight on something else, a community group, a show space, a 'zine editor, a bookstore, a farmer, a political group, whatever! Remember the saying "more than music?" It's sad to say that even *Punk Planet*, amid page after page of shitty indie rock bands, at least always has lots of articles on societally relevant things. Even glossy magazines have this shit. Okay, I know *Punk Planet* and other magazines pay their writers, but is this the best we as hardcore kids can come up with, band worship? Second, I'd have some interesting people write. For example, I would have rather read a column by Hanna Ahnqvist, who seemed interesting and with things to say, rather than Hanna turning the space over to some fucks who think they are shocking in 2003 with nazi images. (And we wonder why the scene is so "white"!!!!) Someone like Tim Sheehan who is always interesting but his comments are usually buried inside record reviews. Now you might say "then get off your ass and do it!" Well, I already am, by writing this and hopefully get some debate started.

Thanks — Javier Mendez; sodamnhumid75@yahoo.com

P.S. Don't say "if you don't like it start your own 'zine!" You know that's a cop out. That might hold water if the 'zine was run by one person with a iron fist but it's not, and as far as I can tell *HeartattaCk* is in a unique position and it actively solicits opinions and writers and submissions. So I say, all you lame-o's wasting pages, step aside, and let's move this 'zine and culture forward!!!!!!

Javier -

Seriously, if you don't like it start your own 'zine! This statement is not a cop out at all but a challenge to YOU to do better. The true cop out is complaining about what other people are doing while do nothing yourself.

What the fuck, do you think people exist to entertain you!? What have you contributed? Have you done any interviews for HaC? When is the last time you wrote a column for HaC? I don't remember reading any articles that Javier Mendez wrote in the last few issues. *HeartattaCk* is only as good as the contributions. Either start contributing content that you think is high quality or shut the fuck up.

The whole point of *HeartattaCk* is that it is a forum for the community that it serves. The content is determined by what YOU write. Yeah, you, Javier. If you want to improve the quality then YOU need to get off your ass and start submitting quality material.

Change is accomplished through action. Until you actually take action to change things than you are nothing more than a wind bag spewing meaningless complaints. Complaining doesn't accomplish anything especially when the forum you are complaining about is more than willing to give YOU space.

Take this as your wake up call, Javier. I personally challenge you to make *HeartattaCk* better. I challenge you to do more interesting band

interviews. I challenge you to write more powerful columns and more informative articles. This is my personal invitation for you to contribute content to *HeartattaCk*. You write it and we will print it. Why wait around for someone else to improve things for you when you can do it yourself!!! —Kent

HeartattaCk-

I just recieved your latest issue of HaC in the mail today. I've always been a fan of the magazine, and this one included a review of my band's record. The Tragedy comparison meant a lot to me, but damn... Nate Wilson, do you like anything? All of Nate's reviews are condescending and non-objective. I figured the idea of reviewing records was to present a reasonable perspective of the music, artwork, what the band stands for et cetera, followed by some sort of comparison or personal opinion. But apparently some people (not just Nate or HaC reviewers) find it necessary to review records with a self indulgent, smart ass-witted, pretentious attitude. That's too bad, why send my record to your magazine to be reviewed when someone is going to disregard any passion, interpretation, stance, effort, or DIY ethic that made the damn thing possible, and just make a fucking mockery of it. I wonder if anyone has spoofed Poison Idea's "Record Collectors Are Pretentious Assholes" and changed it to "Record Reviewers Are Pretentious Assholes." If not, then someone should. Oh and by the way, Nate, none of us were ever "emo dweebs" and I've been listening to "balls out hardcore" ever since I had a damn turntable. Let's show some fucking compassion and respect towards people's forms of expression. Thanks for hearing me out.

—Matt Badenhop; chokekore@yahoo.com

Dear readers of *HeartattaCk*,

I work in a public school in Louisville, KY teaching reading and writing to 9th and 10th graders and I'm interested in corresponding with other teachers. I'm specifically interested in starting a pen-pal project between your students and my students.

The population of my school is about 50% white and 50% black with quite a few mixed-race students but hardly any Asians or Latinos. Most of the students come from the surrounding neighborhoods which are some of the poorest parts of Louisville. When I ask my students to write about the things that upset them, they frequently mention police brutality (the local police have murdered several black men under

questionable circumstances in the past five years), environmental racism (specifically the handful of toxic factories in their neighborhoods that flout EPA regulations with impunity), school regulations (especially the dress code), and censorship/unfair criticisms of their favorite music (rap). They also enjoy writing about their good times, happy memories, families and friends.

If your students are different from mine, that's fine—I think they could all benefit from reading first-person narratives about different people's lives. If your students are similar, that's fine too—I think our students need to know that they have a lot in common with other people their same age in other parts of the country/world, so that they don't think that their misery is only limited to their neighborhood. Either way, I think our students can benefit from an extended pen-pal program coordinated by you and me, their teachers.

—Jamie Miller

If you are interested, please email me at jamiem@riseup.net or write to me at PO Box 4964/Louisville KY 40204-0964 USA. Thanks for reading.

Dear folks at *HeartattaCk*,

We here at Crucial Response Records have a slight little problem—and the problem is called Jason Scheller c/o Parts Unknown Records. Jason used to run Crucial Response America for a couple of years before entering the twilight zone with a bunch of unpaid bills, unanswered letters, and unanswered e-mails. The whole story goes like this: we sent him bunches of records and Jason, in return, traded them with other labels and sent us this stuff back in return. It's the usually cool story, which worked out fine for about 4 years and ended up in a frustrating mess leaving us with a minus of about \$1900 US. We tried to reach Jason several times and got in touch with some of his buddies as we thought something might have happened to him (especially since there was no schism between any of us whatsoever) but until this day he stayed MIA. The question is: What's wrong with the guy? Anyone of you out there have similar stories about Jason to tell? We're still confused but, one thing for sure, we don't wanna get ripped off by the guy. So, Jason, in case you read this... Just get in touch and let's try to sort things out! Damn its pretty fucked up to be 2000 miles away from the guy who stole the money and ran. So this letter and a warning to rethink business with Jason is probably the only way to react toward this bullshit!!!

Best — Peter/Crucial Response Records; hq@crucialresponse.de

Dear *HeartattaCk* readers,

I am writing as one of three punk/academics who are currently co-editing a collection on the contemporary (post 1980) punk and hardcore scenes. We are writing to invite contributions to the volume by punks, most likely (though this is not a requirement) those who also have one foot in academia. The book will consider issues such as resistance, commodification, social class, geography, identity (gender, race, sexual diversity, etc.), and activism. While we welcome ideas for contributions, we are less interested in those which are simply descriptions of local scenes or aspects of the punk movement. Each contribution should address larger theoretical and political issues in an explicit manner. We are looking for chapters of about 4,000-6,000 words written for academic readers as well as punks looking for serious discussion of their movement. The deadline is July 1, 2004. For more information, please write to bookofpunk@yahoo.com.

Thanks — Ben

Ben Holtzmann/34 Shady Ln./Huntington, NY 11743

GET INVOLVED!!

HeartattaCk is an open forum. Anyone can contribute. Every word in this 'zine was wrtten by people just like you.

HaC will disappear when people stop sending in contributions.

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Remains of the Day "Hanging On Rebellion" Cd

What else can be said about this band that hasn't already been said. This album is perfect. A masterpiece. Taking on the best of Tragedy and adding more, R.O.T.D. come up with one of the best albums ever. Spine tingling madness!!!

Asschapel "Fire And Destruction" Cd / Lp

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This is probably the best death metal release I've heard all year, unless my horrible memory is forgetting something... but either way, it's easily one of the top 10 Death Metal releases of the last five years. (Aversiononline.com)

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"Man, this disc has locked itself into my player since the moment I threw it in... Overall if you like stuff like Disrupt, Benumb, Discharge, Otophobia, Word Salad.. all of the crusty grinding stuff, you're going to love this. Disgust simply destroy, highly recommended!" (Daredevil.de)

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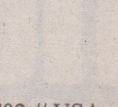
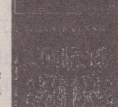
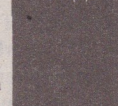
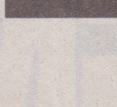
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Yaphet Kotto photos taken at the Hard To Find on Tuesday, January 27th 2004. The interview took place that night. Interview by Fil.

HaC: First of all, it seems like, for a hardcore band, you guys have been together (or at least part of you guys) for a long time. How did that all start and how has it lasted so long?

Casey: We just always wanted to do it. It has never gotten to the point where it has been stale really. Even with member changes it has always been something... whatever member has come back, or joined the band, has always brought something fresh for the moment. And that has really added to the band and made it a whole new kind of experience. We just always enjoyed doing it. We don't see any reason to stop.

Mag: Casey and I had an idea when we started the band. That idea hasn't diminished at all. We're actually still on the mission, if you will.

HaC: How long has it been?

M: Seven years. Which isn't that long.

HaC: How did you guys get together in the first place?

M: Casey and I were in a band in Santa Cruz. And that band ended. He was singing and I was playing guitar. And I was like, "Let's start a band together but I want you to play guitar, too." Because he was getting into guitar, you know. I just wanted to play in a two guitar band basically. So Casey started playing guitar and then we fiddled with that, and then we had an idea of what we wanted it to do with the band, like what we wanted to represent and we recruited some folks to be in the band with us. Honestly, the people we recruited at first weren't our first choice in the first place, so it wasn't a surprise when we kinda filtered through members.

HaC: At least as far as I hear, secondhand or thirdhand or whatever, it seems like you guys have gathered a reputation of getting in trouble. Like getting banned and getting arrested, and stuff like that. What's up with that? (Laughter)

M: Hmm.

Austin: News to me.

C: We're just punks, man. (Lots of laughter)

HaC: Is this part of that curse?

C: There has been a cloud that has followed us, and we've been banned from places and made people mad. We've never tried to please anybody we've always just wanted to do what we wanted to do.

M: We didn't try to piss anybody off either. It is just a you can accept us or you can't kind of thing. We're just doing what we're doing.

C: A little jail, a little trouble here and there. There have been some little side

trips but it's all good.

HaC: As far as when you guys were in Europe and stuff did you have any problems. We heard a bunch of stories about people getting smuggled across borders and stuff like that.

A: That was me.

HaC: And we heard lots of stuff about infights and stuff light that.

C: Some tours are harder than others, and some countries are harder to get into and you have to do whatever you have to do to get across. On the last trip to Europe, we had lots of "interesting" times. Especially with Jose playing drums with us. We just couldn't get along with him. I'm sure the feeling we were putting off towards other people was pretty intense and put a lot of people off, too. We weren't in the best of moods.

HaC: Would you say that was one of the most trying times for Yaphet Kotto?

M: Yes

C: Yeah.

A: Yes, it was one of the most trying times in my entire life.

C: It was really hard.

M: I would agree with that definitely.

HaC: Were there ever points that you thought about quitting?

A: Everyday.

C: Yeah, at about the halfway point we were ready to go home.

A: Not quitting all together, but that tour. It was tempting to just go and hang out in Germany for a few weeks or something.

C: Pretty much every day from the halfway point on involved us making a decision on whether or not we were going home or continuing with the tour. For some reason or not, we stuck with it.

M: Personally, I was for continuing the tour because a lot of people put a lot of time and energy into setting the tour up. I just felt like we had a lot of problems and it was all based around one individual and it was obvious that that individual wasn't going to continue with us after the tour.

A: Basically we didn't want to fuck anybody over.

M: Yeah, I felt like it wasn't their fault that we have a situation going on here, so let's just finish the tour. I know Casey really well and I knew he would put everything he had into every show. We just love playing, so it is not relevant as to whether or not we want to put up with this guy or not. But it does affect it obviously. So we just continued because there was a lot of energy, and lot of time put into it. Ingo booked our tour. He did all the booking, all the flyers, all the stuff. So just cutting it short would have been bad. He would have lost a lot of money. I don't want to make it a financial issue. Yes, it is financial, but at the same time it would have affected our relationship with Ingo and I didn't want to jeopardize that. It was very hard though. The last European tour was very hard—especially

for Austin. Heh, heh, sorry. I'm sorry, Austin.

HaC: And now Scott is playing drums with you guys again. How did that happen as far as Scott leaving and then coming back?

Scott: I was involved in other projects which at that time (after the first European tour) I was at a point where I was fed up with certain things and I just wanted to try new things. And so I just decided to put my priorities in a different place. I did that and I experienced some different things. I was in this band and it fucking burnt. I was just over it. I was just sitting on my ass doing a bullshit office job, and trying to play music. Then these guys got back and were like, "Save us."

A: I think about a week or two into the European tour we e-mailed him and were like, "Dude, as soon as we get back please play drums."

S: Yeah, and I was down. I always regretted leaving. It was just kind of something that I had already put four years into. I had forsaken education, stable living, everything just so I could play music. I think part of one of the reasons I left was because I just felt like I had done it a certain way for so long, I just wanted to see how it worked in other ways. I wanted to see what it felt like on a bigger level or a smaller level. I just felt like I needed a change, something different. And... the fucking music industry is fucked, let me tell you that.

(Laughter)

S: I don't want to do it any other way but this, obviously.

HaC: What in the punk community, or in your communities at home, or in the world really inspires you guys? Is there anything that you guys get really excited about that is going on in punk or anywhere else?

A: Jesus, there are so many things.

Casey: I get excited from other bands I see and people I know.

A: On a personal level, it is the rad people we've met (and I've met) in the last year and a half being in this band. That is the thing that makes me the most excited about getting out there. I think Yaphet Kotto is a somewhat politically fueled band, but I think on a personal level that is what is most important to me.

S: I would say that the last year that I've been working this office job that I mentioned before, it has been really interesting because I have never been in an environment like that before. I've always been around music and stuff, and to be around these people that are such fucking "normal" Americans it is just seriously enraging. It just makes me feel insane. It just feels so good to live almost another life. I just turn off that part of me and play music as hard as I possibly can. For me, right now, that is what fuels me. It changes throughout the years. Killer bands get me excited, too. Good music is just awesome.

M: I get really high, if you will, off the reaction of people watching us. I feel like a lot of people are really surprised sometimes when they see us as four individuals, we're not the typical four individuals you'd see playing in a hardcore band. Based on many different things, one being myself being black. But that specifically... I get a lot of people coming and talking to me about it like, "Oh wow, you're black and you're in a band." For me that is very important. But at the same time I don't want the band to be based on that. I'm not in a band because I'm black and Yaphet

Kotto doesn't exist because I'm black. But it is one of the reasons, maybe the main reason, that I continue to do this. I think it is very effective that it is seen and it is noticed. Like tonight I was speaking with this woman at the show that is doing a local screening of the James Spooner film Afro Punk and it was really cool. It was just great that she came up to me and was talking about it because a lot of dialog does not happen between people of color at shows. I think it needs to happen a lot more. I'm not trying to create some movement but it is important to me. That is what inspires me. Just to be seen.

A: My Pops passed away about a month ago and it really put a whole bunch of shit in check for me. He always wanted me to go to school and things like that, but in the end he realized that this is what makes me the most happy. I'm just trying to get out there and do it, because doing what makes me happy is what he always wanted. That has fueled me the last couple months, that's why I have been so excited about doing this and getting out and trying to record and tour and stuff. A lot of it is kind of for him. For me, at least.

a long time... I try not to stay focused on things that fucking piss me off. I'm trying to live a fucking positive life lately. It is easy for me to get in this mode of hating everything and fucking holing up in my room and not doing anything. I've been trying to fucking set myself free.

A: I second that one.

HaC: Cool. What kind of bands inspired you guys, individually, growing up like in the punk community and stuff?

A: Born Against.

Everyone: Born Against.

A: Born Against is my number one probably.

M: I don't like Born Against. (Laughs) I'm just kidding. I just have to disagree with Scott all the time.

C: When I first got really into hardcore I got into Bold and Youth Of Today and that shit was the best. I was a little late to see those bands, unfortunately, but got into Unbroken, Chokehold, and that stuff and from there Born Against and Rorschach, etc. Merel. Turning Point.

HaC: What were your first punk shows?

C: Ones where I didn't know anything; just being

definitely changed my life. The whole idea of a band performing and that the people watching the band were a part of that. It wasn't like the band was here and the people were here—we were all together. I was really into that. That is kind of why I do what I do. I prefer to play shows and hang out with everyone that is there, and party. Not specifically party in the liquor manner but just hang out.

C: (joking) Yeah, specifically party in the liquor manner.

M: The interaction is crucial because I don't consider us entertainers at all. We aren't here to entertain anyone, we are here to interact.

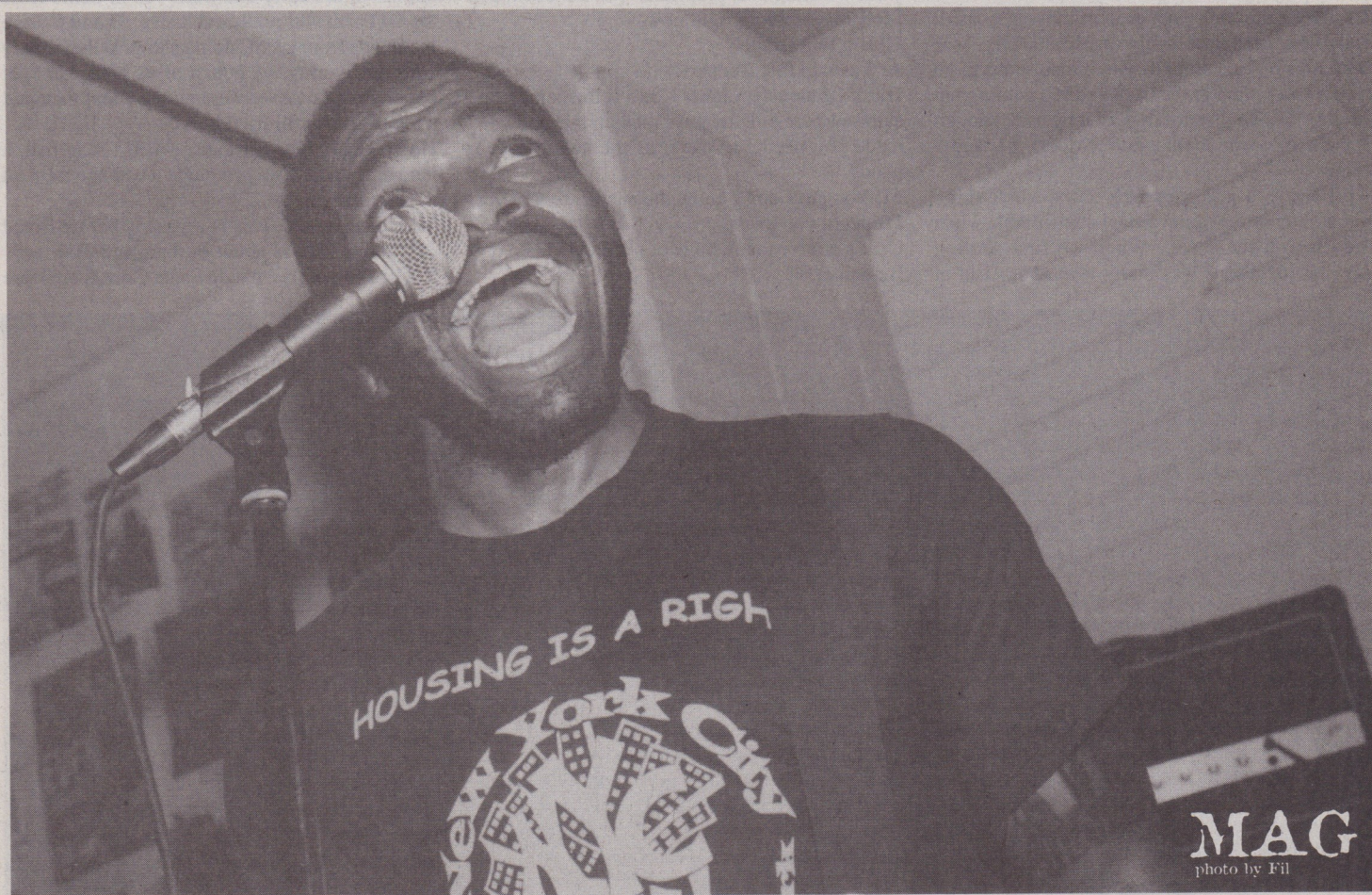
A: My brother was in some bands in '89-'92 and I was like ten years old...

M: (joking) Twelve.

A: (joking) Yeah, I was like five years old... Anyway, I would just go to his shows and freak out. I was so pumped on it ever since I was little. He brought a lot of cool shit into my life like veganism and punk rock. All kinds of killer shit.

M: (joking) Shaving?

A: Shaving.



HaC: On the other side of that, what kind of stuff pisses you guys off that is going on right now?

A: There is not much going on that doesn't make me angry.

C: Yeah, there are some pretty obvious things.

A: Another fucking four years of terror.

M: For me it is mostly the fashion thing happening right now. It really bothers me. I just don't get it. I really don't. I don't get it. I make fun of it. I don't even understand it but I make fun of it.

C: We've been dealing with the fashion kids for

young and going to shows... Bl'ast was a gigantic band in Santa Cruz and everyone just went when we were kids. Me and Scott would go. I didn't really know who the fuck they were but we just went. And it was fucking crazy. It was like a riot, dude. It was insane. I remember going to those "fights"—which was pretty much all I understood from it. Seeing Suicidal in Santa Cruz a long, long time ago. It was just like riots. It was crazy.

M: My first show was Sonic Youth and it

M: I'll answer for Scott. Illiterate was his first show.

(Laughter)

S: So, me and Casey pretty much grew up in the same area. Yeah, Bl'ast was huge. There were lots of local bands Santa Cruz bands, there was sort of a signature Santa Cruz sound that was insanely loud. Extremely heavy bands that no one ever heard of outside of Santa Cruz, but that were pretty massive within Santa Cruz. Those were all pretty influential. I remember one of the

first bands I saw was in this arcade in Boulder Creek (which is like in the fucking woods) but this band was so heavy I dry heaved.

(Laughter)

S: I was in junior high and I was just blown away. From then on I was just hooked. I think the drummer from Spaceboy was in that band. It was the Vicious Midgits... that is who it was.

C: Oh, god. They were awesome.

S: They were insane. Again, another band from Santa Cruz whose shows were terrifying sometimes.

HaC: How do you guys feel about playing on stages? I was talking to my friend who just saw you play at Gilman and he said you set up on the floor. He was showing me pictures and we were talking about how much that meant to us, to see a band not on the stage. How do you guys feel about that?

A: It is cool to play on a stage if there are a bunch of people there... it just sucks where there are enough people there so that if you play on the floor that less than half of the people there can see the band. But if it is a small, intimate show I prefer playing on the floor any day.

C: There is nothing better than playing a small show. Not even necessarily small, but on the floor with tons of kids around. But it also sucks to go a show and stand in the back and see nothing but heads. You've just got to play it by ear. Though it is the most fun to play on the floor. It is super fun.

M: For me, it just goes back to the whole thing about interacting. I never feel comfortable when we play on the stage. When we first starting playing together I was really against it. But at

the same time what Austin said is totally right on because we are here to interact. If someone is at a show and they can't see you they aren't corresponding with what you are doing. You can hear it, but the hearing and vision sort of coincide. So it just doesn't register the same. For example, when we played The Smell, one of the bands that night played on the floor and I thought maybe we should. I figured they were playing on the floor because it was a small, intimate show. But there were a lot of kids there, and a lot of kids were complaining that you couldn't see them.

A: We're hesitant to play on the stage.

M: It's weird. I feel like when we are on the stage that people might not be so inclined to come say hello or talk to you, or just interact because the stage creates a barrier between you and the people watching. It is kind of ridiculous that it does that, but it does. I don't want there to be that and if I can avoid it I do, we do. We avoid it when we can. We make a judgement call based on the show. We might not always be right. There are plenty of people who think you should never play on the stage. But we make the call based on what we think is appropriate. I don't know, I'm probably babbling right now.

C: Big time, dude.

A: Yeah, in that last part.

HaC: Obviously Yaphet Kotto is the name of an actor. Where did you guys pick up that and what made you decide to use it as the name of your band?

M: You guys don't know the answer to that yet? I thought you knew.

C: It's not for them, dude, it's for the kids.

(Laughter)

M: Yes, Yaphet Kotto is a black actor. I had always been very fond of him growing up. When we first started the band we were brainstorming through different names and a friend of mine from back east and I previously had the idea to use his name in a band. Basically, the reason I suggested we use this name is based around what roles black actors play in films. It is usually a cop, a criminal, or the sidekick of the white co-star. The thinking for that is back about eight years ago but it actually still applies today if you look at big Hollywood films. Most leading black actors are either police officers, criminals, or they have a white co-star. That is the inception of it. It has kind of changed a bit now. Now, I just want people to come up to me and ask who he is. I'll tell them about him, and spout out many other black actors so they can check them out. I'm way into movies, so that is where it came from. It might mean different stuff to these guys, I'm just speaking for myself.

HaC: On the first record, there was the song "B&C." Is there still some bad blood there?

C: That was the first initials of some people we knew. In the early and mid '90s in Santa Cruz the DIY shit was really exclusive. B and C were these kids from UCSC doing shows at their house with no flyering. A bunch of us punk kids got together, because we were pissed about that, and a lot of us are still friends.

HaC: That's funny because when I read that, a long time ago, I always thought it was about Bread & Circuits.

M: Oh, no no no. This is way, way before Bread & Circuits. It was about Barbara and Courtney.

S: The short of it is that, in Santa Cruz, there were



photo by Fil



CASEY

photo by F1

shows that happened and these kids wouldn't tell anyone but their five friends. So bands on tour would come through and play to five people—and then two weeks later you'd hear about some insane show that happened at someone's house that no one was at. It was just bullshit.

C: And it was before the interweb... people didn't post their tour dates on web sites back then.

HaC: Also Kent wanted me to ask about the football sample on the first LP, about the "hail mary play"... I guess that confused him and he wanted to know about the meaning.

M: It was random.
(Laughter)

C: Yeah, Mag brought it in and played it and for some reason it stayed on there.

M: Well, the song is based on John Smith and the plague infected blankets. The actual teams they are talking about are the Cowboys and the Vikings. So the cowboy thing is sort of relevant. It kind of made sense, but not really. I just thought it sounded good with the song.

Lisa: Austin looks confused.

M: (joking) He's never heard the record.

C: Austin was ten when that record came out.
(Laughter)

M: He had just turned eleven because the artwork took an extra six months.

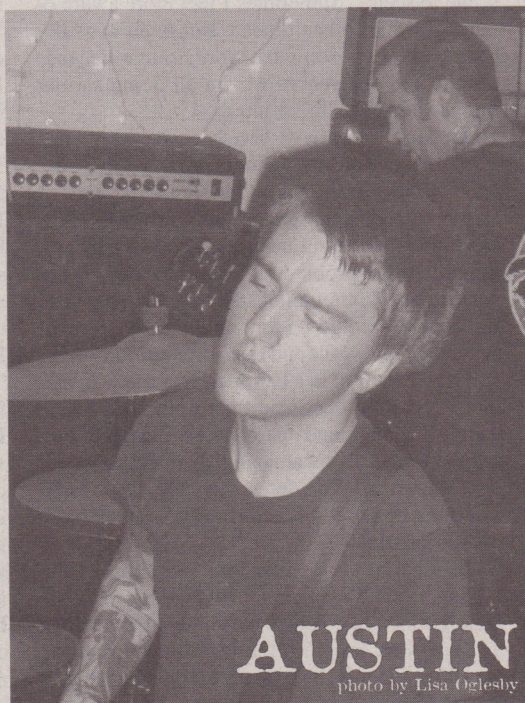
HaC: What do you guys have planned for the future in terms of records, tours, or other bands? What do you hope to accomplish with this band?

C: We are just going to keep doing what we are doing until we don't want to do it anymore. We have a new LP on Ebullition that we just finished. We'll be playing more shows. We're going to the East Coast in April.

M: I'm trying to get to ten years. I really want the band to get to ten years, and I have no doubt

that we'll make it. In fact, we'll probably push past it.

A: (joking) I might be old enough to drink then.



AUSTIN

photo by Lisa Oglesby

M: Seriously, I will be fucking Iron Maiden, twenty years of on the road.

C: We're trying to get the band to last until Austin hits puberty.
(Laughter)

M: In the future we would like to... Okay, this is going to sound cheesy...

C: Then don't say it, dude.

M: No, I think this one is important. I honestly

appreciate immensely what Ebullition has done for us over the past six and half years. I would like to work with them a lot more in the future.

That is one of the things that is really important to me. When we first started playing music, no one gave a shit about us at all. Literally, people wouldn't give us shows—it was like we were nobody. But Kent was a friend immediately. We jumped on a Pickle Patch show in Goleta one day. Kent came downstairs and heard us. Casey talked to him, and I don't know what they even talked about... but eventually we were offered to do a record on Ebullition. And that means a lot to me. I really appreciate him doing that and I'd like to work with him a lot in the future. I know Ebullition isn't really doing records anymore but I'd like to do more with them. That is just how I feel about it. I know it is cheesy, but whatever.

HaC: Do you guys have a split LP coming out, too?

C: Yeah, there is a split LP with Seein' Red coming out at some point. And there is a US pressing of the three way split LP with Envy and This Machine Kills. Those are still in the works.

M: We also have a split 7" coming out with Amada Woodward eventually.

HaC: You already recorded the split with Seein' Red, too?

C: Yeah, it is all done.

M: It should be out, but...

HaC: Do you guys have anything else you want to say?

Everyone: Thanks.

C: Thanks, don't give up.

HaC: Do you have anything to say to the kids?

C: Stay fucking straight edge.

M/A/S: Shit. Ugh.

Turn Around Norman

photo by J. Foreman

INTERVIEWS



In the last few years women have begun to take a more visible role in hardcore. However, their voices are often lost in the thankless job of setting up shows, the vast ocean of 'zines, or behind the voices of the men they cooperate with in various projects. Even in interviews they are frequently drowned out by the (one hopes unintentionally) louder voices of their male comrades. Despairing of this, it occurred to me that as a woman, one of the best ways I could help to counter this trend was to interview the singer of what is in my opinion the best band out there: Turn Around Norman.

Turn Around Norman are one of those rare bands that take your breath away. The power and honesty with which they play is incredible. Yet Laura, their singer, whose voice is tremendous and whose stage presence is staggering, rarely speaks between songs. And is, by most accounts, shy, reserved, and quiet. I wanted to end that silence. For her part, Laura answered my youthful questions with all the grace and intelligence I expected. And a strength I had hoped for.

Turn Around Norman has a self-released 7", a split 7" with Choke Their Rivers With Our Dead on Nice Transportation Records, a split 12" with The Minus Tide on the Mountain Collective, and a song on the recently released Times Are Hard For Dreamers benefit comp on Waking Records. This interview was conducted over email in the Summer/Fall of 2003.

Interview by KelleEdge

HaC: What is everyone's name, age, and position?

Laura: Roger is 30 and now plays drums. He joined the band in March of 2001 as second guitar after our other singer Ryan moved to Japan and Jeff had to take over more vocals. He moved to bass when our former bass player Davey left, and recently switched to drums when our drummer Brian moved to Australia. Tim is 23 and plays bass. He recently joined this mess after Brian

left and Roger moved to drums. Jeff is 28 and plays guitar and sings some. And I'm 24 and I sing. Jeff and I have been involved in the band since it came together in the winter of 1999/2000.

HaC: For punks, your average age seems to be above average. (At least to me... I'm 17.) Is this strange for you?

L: The average age at shows varies widely from scene to scene. Sometimes I feel more aware of our ages than other times. But even at really young shows I don't feel too strange because despite age differences we are all doing similar things and have similar interests.

HaC: How long have you been in the scene? What makes you stay in hardcore?

L: I've been in the scene for about 10 years. I stay involved because ultimately I think punk is a positive movement inspiring positive changes. Sure, there are problems within the scene, it's not perfect, but I'm not interested in perfection. The fact that we can go on tour and play every night at another DIY space and sleep on some kid's floor and never set foot in a bar or club or motel... and that we can produce and distro our own music using DIY labels and distros that avoid benefiting corporations... that's amazing! And this exists all over the world! The network that we've created as punks is incredible and I believe potentially revolutionary.

HaC: Live, it seems like Jeff does most of the talking, with Roger piping in sometimes. This makes it look like you're yet another band with a girl up front, but with the boys making all the decisions. Is this the case, or are you just shy?

L: The guys in the band often try to encourage me to talk during shows. We're all kind of self-conscious that my silence will make it seem like the boys are making all the decisions. But yeah... I'm shy. It's funny that singing in front of people or talking to kids after the show doesn't bother me, but talking up front makes me nervous. Hopefully I'll be able to overcome this problem in the future.

HaC: How does it feel to be the only woman in a

hardcore band? What are some problems you have had to overcome?

L: Most of the the beginning and of awkward at

problems I had were at first being a woman in a band, but since then I've become comfortable with the idea of it and with playing shows. And while this was clearly a psychological issue for me, there definitely was a social root to it. Why should I have ever felt weird playing in a band? Why should any woman? What have we as a community done wrong that more women don't feel comfortable being in bands? But then again, in the last couple of years women in bands have become a lot more common and because of this it's been easier for me, as I'm sure it's gotten easier for other women. Other than that I don't feel that I've had too many obstacles. All the guys in the band and all of my friends have been incredibly supportive. Occasionally someone is weird to me at a show because a woman in a band, especially one who screams, is outside of their experience. But this is something I've actually come to enjoy because I think it's helping to expand that person's idea of what hardcore is and can be.

HaC: How are you treated at shows? I found a show review on-line in which the reviewer described you as being a "bull-dyke who could kill you in an instant." How did this make you feel? (I found it strange since the first time I saw you play, I was struck by how such a powerful voice could come from such a little, femmy girl.)

L: I got a good laugh out of that review. We all did. I don't think I fit that description at all. This makes me think that it was my position as a singer in a punk band, and not my appearance or my actions, that made him think of me as a "bull-dyke." He apparently views this position as a "man's role" and believes that a "strong woman" = "bull-dyke." I've found it common for women in bands to be sexualized in a way that guys in bands typically aren't. Either we're lesbians or we are judged by how "hot" we are, usually both.

HaC: Sometimes it feels to me that the hardcore scene has regressed to a more sexist, boys only

club feel. What are your thoughts on this?

L: I don't feel hardcore has regressed. It started as a boy's club in many ways, and since its beginning women have struggled for a place in it. Naturally, this begs the question of why we should have to struggle at all. But regardless, I think we've made a lot of progress. Since I've been involved in the scene a lot more women have gotten involved setting up shows, playing in bands, writing 'zines, just generally coming to shows, etc. Of course there is still work to be done for women to feel totally comfortable and accepted in the scene, but I think we're getting closer.

HaC: I've heard Turn Around Norman described as an anarchist band, yet in the liner notes to your split 12" and on your webpage you mostly list anti-state/libertarian Marxist groups, books, etc. Would you describe yourself as an anarchist or Marxist? How about the band as a whole? What are the implications of this? Are there any significant differences between anti-state/libertarian Marxism and anarchism?

L: I have described myself as Anarchist Communist, Situationist, Autonomist, and anti-state Marxist. I don't feel these terms necessarily negate one another since, in the final analysis, the politics each of these labels describes are essentially the same. I lean toward using Situationist or Autonomist because they are less loaded terms. Many people have negative reactions to the words Anarchist or Communist even without really knowing what they mean. Anti-state Marxism and Anarchism have the same goals and premises (i.e. the total destruction of capitalism and the creation of non-hierarchical communities), so the differences between these terms mostly lie in their histories.

Most people reading this are probably familiar with the history the term "Anarchism" describes, I figure. "Anti-state Marxism" describes the history of ideas and movements that run from Marx and the left and council communists of the late 19th/early 20th century, through groups like Socialism or Barbarism in France and the libertarian socialists (like CLR James and Raya Dunayevskaya) in the anglophone countries in the '40s and '50s, the Situationists in the '60s, and the Italian Autonomia and German and Dutch Autonomien movements of the '60s, '70s and '80s. In the '90s this history came to be known under the general heading of "Autonomist Marxism" or just "Autonomism", and the people who derive their politics from this history as "Autonomists." (Though, of course, since they're "autonomous" they often deny this term. And, as in the great history of any political current, spend a significant amount of their time arguing over what the proper term is for their positions.)

So, it seems to me the term someone uses to describe themselves generally has to do

with how they came to their positions, not necessarily the political philosophies themselves. It's like how people get into hardcore music... some will say through metal and some will say through indie-rock or perhaps even something else. And even after they're involved in hardcore you can often still kinda tell what their background is, even though we're all involved in the same community. So, in a sense, it really doesn't matter much because we're all in the same place now. As for the band as a whole, we all definitely fall into this revolutionary/anti-authoritarian side of things. As to what term could be associated with one or all of us... They are interchangeable, really, so... **HaC:** How are decisions in the band made? Do you feel this is an important part of what you do politically as a band?

L: We make decisions through consensus, allowing each of us to have an equal say in all decisions. I think this model is extremely important as it enables individuals to make decisions for themselves, while still considering the group and the feelings of all the members of that group. I think it is important that this model comes to be used in every aspect of our lives if we are to exist as a community. While this seems almost arbitrary, it is in direct defiance of capitalism, which promotes various hierarchies and the success of the individual and teaches us that we should better our own lives at the expense of others.

HaC: In the liner notes in

photo by Adam Browning

the split 12" you reject giving specific explanations for songs, opting instead to offer your interpretation of them as dealing with the alienation inherent to capitalism. How do you define alienation? How does alienation function? Do you feel alienation is the primary problem in capitalism?

L: The result of what I spoke of above is alienation. Capitalism serves to separate us from each other, our environment, even our own emotions and bodies. Because this alienation exists, we're blocked from forming communities, providing the mutual aid that would rid us of the illusion of a need for capitalism. Furthermore, this isolation is the root of practically every problem within our society, from psychological disorders to the destruction of the environment. As an example, one of the ways capitalism achieves its dominance is by mediating our needs through money. By separating us from the things we need to survive through buying us for a time to produce and distribute commodities, and then selling back to us what we produced and distributed! Other examples could be used: the hierarchies of the state, the fear of our bodies instilled by some religious institutions, racism/sexism/heterosexism, etc.

HaC: Among other things, is this also an attempt to show that explanations themselves can be alienating?

L: I think any attempt to destroy a form of alienation is revolutionary. Breaking the walls between musicians and music, performers and audience are particularly pertinent struggles within the punk scene. Leaving out explanations for specific songs is one way we have chosen to attempt this. It seems to me that explanations for songs manipulate the listener into interpreting the song your way instead of being directly affected by the song personally and forming their own thoughts about it. But there are many other ways of struggling against alienation with the punk community. Essentially, that is what DIY is all about.

HaC: At shows you have made it clear on-stage and in your free literature that you support DIY hardcore, rejecting the corporatization of punk. How do you define "DIY hardcore?"

L: DIY means having personal control over how you live your life, and having direct and equal control within your community. In terms of the hardcore scene, it means doing things like setting up and controlling our own community events (i.e. shows), creating and maintaining our own media (i.e. 'zines), producing and controlling our own creative output (i.e. labels, publishing collectives, distros), etc. More specifically, for bands, it means booking your own shows, putting out your own records/having direct control over their production and taking responsibility for their distribution, etc. It's the idea that we don't need anyone but ourselves and our community to accomplish anything. We certainly don't ever need corporations for the advancement of our creativity.

HaC: How do you define the "corporatization of punk?" What are some examples of this? How are they dangerous to us?

L: When DIY ethics are abandoned punk becomes corporatized. Specifically, it's when we allow



corporations to benefit from our work by putting out records or books on corporate or near-corporate labels, distributing to corporate stores, using booking agents, making use of corporate accoutrements like press packets or barcodes, using non-DIY venues, engaging in elitist behavior like playing age restricted shows, etc.

Some folks will inevitably deride these comments as being elitist, saying that we need these bigger distribution channels, or whatever, to get our ideas out to the masses. This is problematic in at least two ways. First, there is the problem of quality versus quantity. What is the point of a lot of people entering the scene already set to accept the corporatization of hardcore because the bands or writers they like have? It seems to me that its better to spread what we've gained qualitatively. So the real meaning and potential of what we're doing comes across, therefore expanding and maturing. If that means it must spread slowly, fine. Second, the idea that we are somehow better than the masses who apparently need to be educated by us is itself elitist. We're just a bunch of people trying to do something right for ourselves. I think we do have a lot to offer, but that doesn't mean we should rush off and compromise the very things we have to offer by selling out to the faceless mass market. Instead we should inspire and encourage the DIY-ization of every aspect of human life. How can we do that if we're compromising DIY?

So, I think that its our responsibility to get the ideas out there, to set up the shows, put out the 'zines, to go play in the backwater places, distro all of these things ourselves, etc. When we rely on corporations we don't so much "sell out" necessarily as "sell ourselves short." The process of de-corporatization begins with us.

HaC: At a show I had a conversation with Jeff about the problems with the word "fan" and how being a "fan" is itself alienating. That instead

"we should all just be punks" and the "bands just the ones with instruments up front at the moment." What are your thoughts on this? Is this alienation one of the sneaky ways corporatization is finding its way into hardcore?

L: Using terms like "fan" puts distance between the people up front at the moment and everyone else. Trumping up members of a band only serves to alienate them from those who are listening to the music, and vise versa. So yeah, this sort of alienation does lead to corporatization because it implies that the band plays a more important role. It leads to rock star bullshit.

One of the great things about DIY hardcore is that anyone can be in a band, or do a 'zine, or put up a visual art show. You don't have to be backed by a corporation. It seems to me that one of the most important things about punk is that we can totally blur the supposed line between a meaningless separation like "band" and "audience." The people up front were in the audience a few moments ago, and will be again.

HaC: At a show you all were discussing your

views that punk is actually outgrowing music. That music is just one way we express ourselves as a community, especially when you consider all of these punk books coming out lately, and the way punk music itself is becoming so diverse. What are your thoughts on this?

L: Punk has always been about more than just music. In the last 10-15 years this has become very clear, I think. We've become a culture really, and therefore have a myriad ways to express ourselves, which are often unfortunately overshadowed by the music. I think its really important to utilize the DIY network we've created to explore and liberate the full range of our creativity. There has always been music and 'zines. And as you noted, lately we've been putting out our own books of fiction, creative non-fiction and poetry. I'm a painter and a printmaker, and would love to see punks displaying our visual artwork in shows and books. As for punk music, it has become so diverse that its difficult to know what "punk music" sounds like. Ultimately, its any music that is created, performed and distributed within our culture. The same goes for punk literature and punk visual arts or anything else.

HaC: Religion in hardcore seems to be one of those topics that pops up from time to time. As a punk who is both an anarchist and a Christian, I am often hurt by what seems to me to be bigotry on the part of non-Christian punks who never give me a chance to explain my views, and assume they know me because I'm "Christian." What is your take on religion in hardcore? Must one be an atheist to be a punk, or is there room in punk for spiritual and religious questioning and questing?

L: I definitely think that there should be space for spirituality within the scene. What a lot of punks reject about religions (and especially their existence within the scene) is, I think, the history

Buddhist and a Hare Krishna, both of whom are Anarchists/Autonomists and find no contradiction in their personal understandings of these spiritual ideals and the way they go about them, and their politics. We have also had atheists and agnostics, as well as the spiritually curious and the indifferent.

Punk should be a space where we all feel comfortable engaging in self-exploration. And while I believe that criticism is of paramount importance, this does not mean we can not come to tentative or even definite conclusions. It only means we must never give up questioning ourselves, our ideas and our motivations. It should never mean we be made to censor what we think and feel, or reject an idea automatically because someone else doesn't think its punk enough. So, yeah... there is definitely space for spirituality and even religion within the scene, just as there is space for rejecting spirituality or religion. And for being totally undecided or indifferent. The only thing there is probably not space for is blind acceptance of anything. Be it theism or atheism or whatever.

HaC: What are you listening to these days?

L: The Wolves/Ampere split 7", Yage 3.17 October 12", Tragedy (all), Portraits of Past 12", The Assistant We'll Make The Roads By Walking 12", and whatever odds and ends are on the various mix tapes I have.

HaC: What are you reading?

L: *I'm Johnny And I Don't Give A Fuck* #5 (*I'm Johnny...* is the best 'zine ever!). A Field Guide To The Urban Hipster (a very funny, written like a nature guide), and Jane Sexes It Up (a book about feminism and sex).

HaC: Thanks for your time! Anything else to say?

L: Thanks so much for taking an interest in what I have to say, and for the seriously tough questions!



photo by Adriane Schramm

and structures of whatever religion is being questioned. But what we need to realize is that you can criticize and reject aspects of a religion, while still embracing its basic ideals. It is not "all or nothing."

I think its important to decide for yourselves how to maintain anarchistic ideals and include spirituality into your life. I believe this is possible without contradiction. Various members of this band have managed it. We have had a

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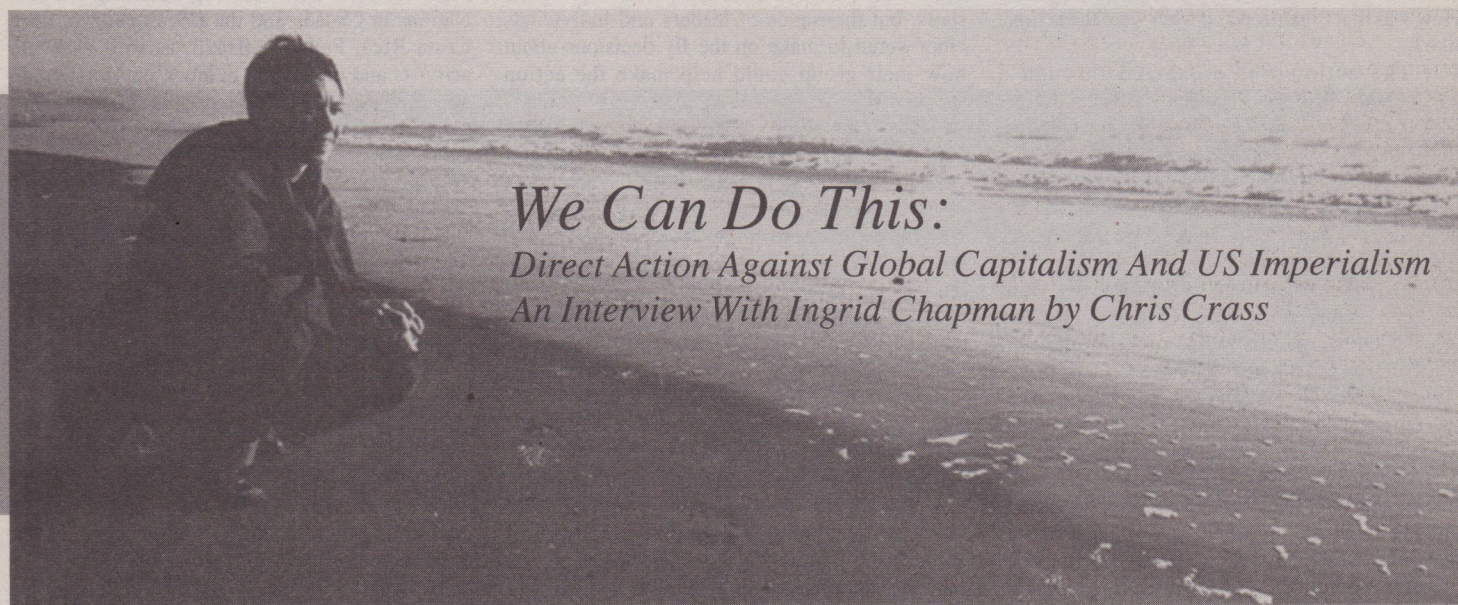
Ingrid Chapman has been involved in direct action organizing for the past 4 years. At 23, she has helped pull off successful mass actions, worked with thousands of activists around the country and bases her work in the question: "How

many different people for the direct action protest really radicalized me.

HaC: What does being radicalized mean to you?

IC: I started seeing the connections between different issues (that others and I were working

in the Bay Area and we took the Challenging White Supremacy 15 week workshop series and formed several study groups to better understand how racism functions in white sectors of social movements. Many white activists heard about



We Can Do This:

Direct Action Against Global Capitalism And US Imperialism

An Interview With Ingrid Chapman by Chris Crass

do we build broad based movements capable of challenging global capitalism and US imperialism?" While it is easy to get depressed about the state of the world these days, those in power would also like us to forget that the largest anti-war movement in history was mobilized this past year and that global movements for justice are standing up against capitalism. Ingrid Chapman is one of the many younger generation radicals developing visionary politics and strategic practice to build our movements.

HaC: How did you get into activism and radical politics?

Ingrid Chapman: Growing up in Yakima, Washington. It's a conservative town where being a liberal felt like being a radical. In middle school and high school I had feelings that things weren't right. I wanted to do something but didn't know how to fight back. So when I went to school at the University of Washington I joined a bunch of groups: Student Greens, Students for a Free Tibet, an animal rights group, and Students Against Sweatshops. Then I started a group focused on global warming working to get the University to divest from the Global Climate Coalition. The GCC is a lobbying group made up of Exxon/Mobile and other big oil and energy corporations trying to keep the federal government from taking any action against big business (they funded science research arguing global warming doesn't exist). Sophomore year in school I got heavily involved with organizing students against the WTO summit in Seattle.

Organizing around the WTO Summit had a big influence on me. I worked with high school and college students in Seattle to get as many people informed and mobilized to fight against the WTO when they came to town. I worked with the Direct Action Network to actually shut it down. We weren't calling for reforms, but for the abolition of the WTO. Learning about the WTO and global capitalism and working with so

on). I started thinking about root causes and some of the main causes being capitalism, racism, and the lack of real political power. It was clear that we could build power through organizing, that most people are denied power in this system.

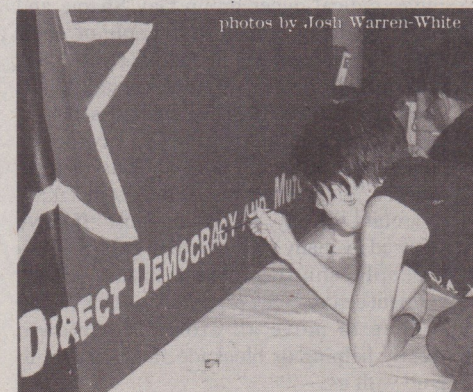
Protesting in Seattle was my first experience with large numbers of people using their collective power to really fight back. After Seattle, I quit school and immersed myself in global justice activism. I went to DC for the IMF/World Bank actions and then to Los Angeles for the Democratic National Convention. At that time I was involved with a collective called Freedom Rising. Our goal was to support local organizing of these big actions by bringing skills and lessons learned from previous actions. LA was a big learning experience. Issues around racism and white privilege of white people like myself were brought to the forefront. There was also a big effort to fuse mass action organizing with community organizing by using the momentum of these large-scale actions to highlight and strengthen local struggles for self-determination and justice. The first time I started talking about issues of racism and white privilege in activism was after the WTO protests, but I don't think I really got it at all until I was confronted on it in LA. Working on issues of racism in the organizing was a priority of the local LA activists and organizers—many of whom were people of color. Ever since I left LA, learning about racism and white privilege and how it affects my own organizing and that of other white folks has been a priority for me.

In 2001, five young white folks from the global justice movement formed a collective called Active Solidarity. We formed to create Challenging Racism workshops geared towards white activists to explore how racism impacts our social justice work. The workshop was originally created for the Institute for Social Ecology, a radical school in Vermont where we had all attended summer programs. Our collective settled

what we were doing and asked us to do the workshop in their town and for their group. We became more organized and we created an accountability council of organizers of color and experienced white anti-racist organizers to give us feedback. This came from a recognition that as white folks we do not have the best understanding of how racism functions. Then we did a spring and summer tour in 2002, doing workshops with activist groups on the East Coast and in the Mid-West.

HaC: What were you trying to accomplish?

IC: Racism acted out by and perpetuated by white folks has historically and currently divided movements for social justice and if we're ever going to really build a mass movement that will truly challenge this fucked up system then we must confront the racism within it. As white folks we must take responsibility for challenging each other to confront our own internalized racial superiority. That superiority stems from schooling, media and everything in the dominant culture pushing the idea that white is right, normal, the best. This can transfer to predominately white groups thinking their way of organizing and activism is the normal, right, best way and not recognizing all of the important community and political organizing within communities of color.



photos by Josh Warren-White

This must be done if we want to be part of a mass-based movement that really comes from the grassroots.

HaC: You were heavily involved in the anti-war activism in the Bay Area that shut down the financial district the day after war was announced. How was that organized and what were the actions like?

IC: The action was organized through a spokescouncil model based on affinity groups (AGs), which are small groups of people who feel they can trust each other, work well together, and share common goals. A call had been put out months in advance for massive direct action the next business day after Bush declared war on Iraq. The goal was to stop business as usual in SF's financial district. Many of us had gone to a lot of the big marches and felt they were good, but that we needed to escalate our response to the war. The call was put out by the spokescouncil, Direct Action to Stop the War, with a menu of different key intersections and corporations profiting from the war. People were asked to form AGs and pick a target that they would disrupt. People also formed clusters, which are groupings of AGs that choose to work together. At spokescouncil meetings, which have spokespersons from all of the AGs, coordination of the overall action took place: who would be at which target, what kind of action would it be, what was the tone at the action, did they want support and so on. There were also working groups that took on logistical tasks that were needed for the action to be effective. Such groups worked on outreach, setting up the spokescouncil meetings (finding spaces, developing agendas, and recruiting facilitators), legal support, medical, media, communications, and an orientation group that helped orient new people to how the organizing functioned and how to plug in before the action as well as the day of. The spokes met every week for months leading up to the day of action and each week more and more AGs were forming and plugging in. Involvement ranged from faith-based groups, to radical queer groups, to community based organizations, to people who had never been involved in direct action before. There was one spokes meeting at a union hall right before war was declared where over 250 people showed up, many representing AGs and working groups.

In the evening of March 19th, Bush announced to the world that war had begun. With intense emotions of anger, sorrow, guilt and fear, an emergency spokes was held to coordinate last minute details. At dawn on the 20th, over 100 AGs moved into positions throughout the financial district. Groups used various tactics. For example, radical queer group Gay Shame and Freedom Uprising, a majority people of color cluster, blocked freeway on and off ramps with furniture and their bodies. The anti-capitalist/anti-imperialist cluster and many others used lock boxes to blockade intersections and corporate entrances. Many people locked arms to form blockades. While dozens of actions were taking place around the city, one of the most effective tactics used by many was to rove in groups of 10-400 people shutting down intersections, recruitment centers and corporations. This forced the police to move all around downtown, frequently helping us blockade streets trying to keep up with us.

By 10AM it was clear that we had stopped business as usual. The SF police chief declared that anarchy had broken loose and that people should avoid the area. He was right; there was anarchy on the streets, and it was highly organized. There was no one person calling the shots, but thousands of leaders and individuals empowered to make on the fly decisions about how their group could help make the action successful.

One of the great things about this mass action, in contrast to many of the recent summit convergences, was that the majority of people involved were from the same area. The response was immediate and there are opportunities to continue working together against war and on local struggles for justice.

Within the spokescouncil, there were a number of AGs who played leadership roles in bringing the message of fighting the war at home and abroad into the mass action. On May 19th, the Racial Justice Day of Action, different groups (including Freedom Uprising and Global Intifada) took it a step further and focused the anti-war direct action mobilization on the war at home on low income communities and communities of color. The actions focused on cuts to social services making the connections to how war spending is hurting communities of color in the Bay Area. There was also an action at the Oakland Police department linking military and police occupations of low-income communities of color in Oakland to Iraq and to the Patriot Act and INS Raids. The day also included an action led by radical Jews and Palestinians protesting US tax dollars going to the Israeli occupation of Palestine.

One lesson from this work is the importance of connecting the issues at home and abroad. If the focus is only on the impact of the war abroad we're never going to build a movement strong enough to stop US imperialism. We have to connect with how people are impacted locally, and fight against the attacks on communities of color and low-income white communities. The struggle must be on a local and global level.

HaC: You're an anti-racism organizer and trainer and you are a direct action trainer with the Ruckus Society. How can anti-racism and direct action strengthen each other? But first, what is Ruckus and what do you do?

IC: Ruckus is an organization that provides skills based training on direct action. This includes direct action planning, blockades, media, political theatre, climbing, radio communications and in the past few years challenging racism and organizing workshops have been included. I've been doing climb training since 2000. I also do radio communications and anti-racism workshops. One of the main things I've been focused on is helping build a commitment to anti-oppression politics within Ruckus.

HaC: What does that mean?

IC: Working with other trainers to reflect on and challenge the ways that racism and oppression impact the trainings, camp culture and how white Ruckus trainers interact with different movements for social justice. It means understanding the importance of Ruckus looking to the leadership of organizations and communities most negatively impacted by injustices that Ruckus is working against. This includes developing accountability

with those groups and communities.

The FTAA (Free Trade Area of the Americas) camp that was recently held in October in Florida brought together community organizers of color from NYC to Oakland, Indigenous and First Nations activists representing several Nations in Canada and the US, organizers from Costa Rica, Panama, Brazil, as well as white activists and organizers in labor, environmental, anti-capitalist and anti-imperialist struggles. The camp brought together all these folks to share skills, experiences, and lessons and build alliances and relationships to help build stronger movements against the FTAA, global capitalism and US imperialism. This was another step in a long process of Ruckus' transforming to serve and support broad-based movements for justice.

So back to anti-racism and direct action. Direct action as a tactic can't be seen as something only economically privileged white people use, because that's just not true. Direct action has been and is used by people hit the hardest by capitalism, patriarchy and white supremacy. The Civil Rights movement, First Nations youth in Canada doing land occupations, people facing evictions confronting their landlords. At the same time it must be recognized that the risks for peoples of color and working class people are different than it is for economically privileged white folks.

I think OCAP (Ontario Coalition Against Poverty) is an inspiring example of using direct action to fight for people's basic needs and rights on issues of housing and immigration. I've been working with an organization called the Campaign for Renters Rights that is modeled after OCAP. We use direct action casework to fight evictions and for safe, affordable housing, empowering people to directly fight back against those oppressing them. We work with people in Oakland who are facing evictions or being screwed over by their landlord. Many people come to the CRR because they don't have much chance to win alone or can't afford to fight in court. Property owners write most housing laws and most judges are property owners and they all mostly favor landlords. We use collective power of the tenants to fight evictions, which usually means putting pressure directly on the landlord. We use tactics such as picketing the landlord's home, business, or church, and organizing other tenants in the building or neighborhood to join together. We get in the landlords' faces and disrupt their lives to the point where they can't turn a blind eye to throwing people on the street. We've stopped a lot of evictions or won large settlements for tenants this way.

HaC: You mentioned anarchism earlier, why are you an anarchist?

IC: Anarchism to me means organizing in a way that empowers as many people as possible. Decisions should be made by those directly affected by the issue because those who are most directly impacted by something are going to have the clearest picture of what's going on—it is their life, not a statistics report or some abstract theory. To me it is about self-determination. I'm against capitalism, against the need to compete constantly in order to get a job that pays you little to nothing.

We need a different economic and social system that is about working together to provide for individual and community needs. A system that does not quantify everything into

economics but recognizes all of the important parts of making a fun, healthy, loving community like art, music, childcare and food production. Anarchism is a vision for a better tomorrow, a better next year, a better world generations from now.

One of the reasons that I'm not an authoritarian communist comes from having been born into a religious commune called the Love family, which was made up of over 600 people who were dissatisfied with the current economic, political and social system. Many aspects of the communal life I can appreciate, but I've always felt that the major problem was that there was a leader who had ultimate authority. As years went on, he became more and more corrupt and did whatever he could to hold onto his power. This led 75% of the people leaving the family, giving up what they had built together and going out into the world with nothing but their children and the clothes on their back. Even though this was on a small scale, I think it reflects what can happen when one person with good ideals has all the power as opposed to power being held in many

that will help us build movement. For example, fighting institutionalized hierarchies. We must fight white supremacy that manipulates and privileges white folks at the expense of people of color and ultimately gives real power to a small number of wealthy white men. We must fight patriarchy that privileges and gives economic and political power to biological men over women and transgendered folks. We must fight heterosexism that privileges straight people and attacks all of us who are queer in the many ways that we express it. We must fight capitalism that works in conjunction with and supports all these systems to give power to a few whom are wealthy at the expense of the world's population. We must fight the state, which is the political entity supporting and maintaining these systems. The state that uses military, economic, political and social power to enforce the rule of the few.

An example of how these systems operate is how white women, white transgendered folks and economically poor white folks have been given some privileges to manipulate us into thinking we're superior to people of color. But

to continually challenge a tendency to be driven by guilt and recognize that I am fighting for my own liberation. Also to recognize that it is okay to take time for myself, to hang out with friends, watch mainstream movies, play games, and play soccer. I'm fighting for revolutionary changes and I know the changes I'm fighting for will take a long time and so I have to be able to sustain myself mentally and physically. I want to live in a world where I have real power over my own life, living free from these systems that say I am worthless, not consuming things daily that come from the exploitation of others and the environment. I want to breathe clean air, drink clean water, eat healthy and safe food and I want everyone to have this.

For more information:
About anti-racism training:
www.activesolidarity.net

About direct action training: www.ruckus.org

About the Ontario Coalition Against Poverty:
www.ocap.ca

About anarchism: www.infoshop.org



hands, when people are accountable to each other and empowered to support themselves and their community.

HaC: What contributions do you see anarchism making to build movement for collective liberation?

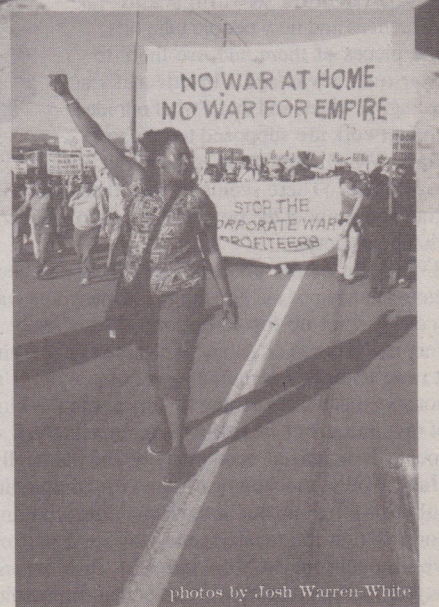
IC: Anarchism to me is mainly vision and principles to guide organizing. I don't feel the need to only organize with other anarchists because I feel I have as much to learn from people who don't identify as anarchists. I've also worked with many people who share the same principles but don't identify as anarchists.

I think there are principles of anarchism

we've never had real power. We will experience true power when we confront our superiority complexes and work in solidarity with communities of color fighting for liberation and justice. One of the main things we're fighting for, as anarchists, is for people to truly have power over their own lives and over their communities.

HaC: How do you sustain yourself and stay active?

IC: Part of how I sustain myself is that I have a vision of a better world and I have the hope that it is possible. Learning about all of the amazing historical and current struggles inspires that hope for justice in the US and around the world. I have



photos by Josh Warren-White

Out Come the Wolves: Brad Wallace plays guitar in Wolves, along with fellow band members Tim Glowik, Erik Hopp, Andy Skelly. Brad started his music career at Hampshire College in the late 1990s, where he was the founding bassist of the legendary hardcore band Orchid. Since then he has played guitar as a member of the experimental grindcore band Bucket Full Of Teeth. Now, as a member of Wolves, Brad continues to push himself and those around him to expand the musical and

culture?

BW: When I think of commodities I think of it in an abstract Marxist way, but a lot of the lyrics have to do with the commodification of art, culture, and labor. A big part of the lyrical format, and other modes of artistic expression that we use, is that there is an inherent contradiction in what we're doing and what we're saying. But you know there's almost no way to avoid commodifying art, unless you want to make your

to contradict yourself. And knowing that, if you apply that to yourself personally and the things you do and the art you make and apply it to other people and to the world, I think a lot of it starts falling into place.

HaC: You were talking about art before, some of your linear notes talk about "destroying art to create a new one." Can you explain that?

BW: A lot of the ideas like "destroy art" and "destroy culture" are sort of half a sentence, it is

wolves.

intellectual horizons of the punk/hardcore music scene. Wolves recently released their sophomore album, Simulation. Transparency. Alienation, the follow up to their debut record Art.Culture.Work., and are getting ready to embark on their first European tour early next year.

— Interview by
Caleb March.

HaC: On your first album, Art.Culture.Work., in the linear notes it says: "Everything here is stolen." What is the significance of that?

BW: What we say about everything being stolen is referring to notions of authorship and the fact that everything we've done is heavily influenced by something else. We look at things and influences and how people take bits and pieces of them and use them to their own advantage. In effect it's a collage of ideas, and that's what our ideas and artwork are supposed to be about.

HaC: What about your ideas about social revolution? There seems to be a theme in a lot of your songs about the power of youth to rebel and change society.

BW: A lot of the artwork and lyrics has been motivated by just not agreeing with the whole way society is set up top to bottom. Our society is very much based on subjective value systems and it benefits only a certain amount of people. I'm not sure that we are asking for any particular kind of revolution, but we really disagree with the way society is organized, economically, and politically.

HaC: Wolves mocks and critiques the commodity culture we live in, but at the same time wouldn't you say that the music scene you are a part of, where everyone is obsessed with fashion and buying the latest records, is part of that commodity

art and give it to your friends for free. We've done little experiments. When we first

went on tour, Tim made a

bunch of artwork and

he put it on the table

where we sold our

records and stuff

and he wrote "0 to

10 dollars." And

some people

took it for free

and some paid

\$15. But if you

want to be in a

band that plays

shows and goes

on tour and gets

anything done,

without being rich

to begin with,

that's just part of it.

I mean it's an

inescapable thing,

even if you

disagree with

capitalism, you

still live in a

capitalist

society. You

can't stop

playing the game or

you can't stop using money.

Somebody somewhere is probably doing that, but none of us are ready to make that leap yet.

HaC: What is the use or significance of realizing your own contradictions?

BW: I think it can help signify relative value systems. The way I think of contradiction is that throughout my life I have changed my opinion again and again, and my opinion is always going to change. And it's not because I'm a hypocrite. I see things as being in constant flux and constant evolution. Having any kind of hard line or dogmatic stance is pointless because there aren't too many ethical maxims that I've ever seen that cover every possible situation. Life isn't black and white, there are going to be gray areas, and you're going

implied that "destroy commodification" is the end of that sentence. But you want things intentionally left vague for people to try and reach that conclusion on their own or take whatever they want from it. Part of it is that art as we define it, as a society, is automatically commodifiable, it has an empirical value, some of it's better, some of it's worse, etc, etc. So when we say "destroy art" it's about destroying those notions.

HaC: I want to talk to you about the new CD, Simulation. Transparency. Alienation. Can you explain the name of the album and what the overall theme of the album is?

BW: Well I think the theme of the album is wrapped up in the title a little bit, but in my mind and in the discussions we had about the theme of this album is that one, it's a critique of the first album. And the other part of the theme was formed

from Tim

living in

New



York City. A lot of times when he wrote those lyrics they have to do with that. And also it has a lot to do with his relationships with certain women in his life that influenced his politics, and really showed him how to look at things differently, somewhat from a female perspective or in other new ways. The alienation part is about alienation by society or capitalism, take your pick. I almost want to leave some of it open. Simulation could mean a variety of things to a variety of people. There's a lot of things we go through in life that are somewhat simulated because of the structure of society. I'll just leave it at that.

HaC: How is the new CD different from Art.Culture.Work from your point of view, as a guitarist, and from a technical standpoint?

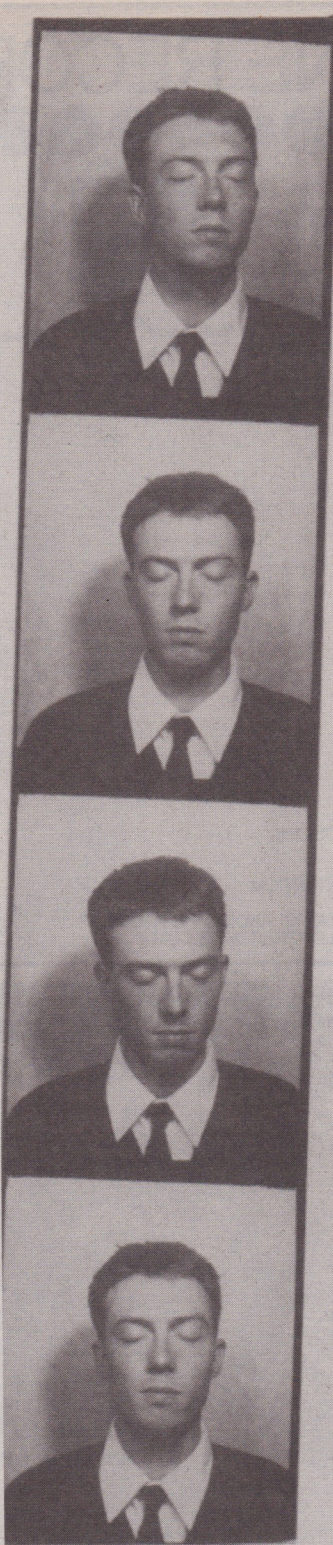
BW: Well I think all around it's stronger. When we recorded our first album we had just switched bass players and it was a little more ramshackle. It was sort of the first batch of songs we wrote. But I think [on Simulation.Transparency.Alienation.] we developed more of what we were going to sound like, and what we wanted to do. A lot more of the second record was worked out in practice, where stuff was jammed out. It's a little more organic, with the four of us working together. People were able to put more of their stamp on it. And it was intentionally put together as one long, flowing thing, we really wanted to do that. It wasn't that the four songs were written that way but we wanted to assemble them that way. It's not a concept album but it's more of a concept album that just a collection of songs. I think it was recorded better, the song writing is a little better. I think the art work came out very well, I'm very happy with the layout. I also thought it came out with an overall feel to it that I was happy about. It wasn't planned necessarily, but I hope that, at least from my prospective, it's a little bit dark and there's a tension surrounding it all, and I am very pleased with that.

HaC: Why don't Wolves have song titles?

BW: I'm not sure I can totally answer that. I know we discussed it once a long time ago, or at least some theoretical basis for it, but when we wrote the songs they just sort of had numbers for a while. At some point Tim decided that he just wanted them to be numbers. I think that he didn't want to encapsulate them under any one specific theme, even though the albums have been titled somewhat thematically. He wanted them to be what they are, I mean all the words he wanted to write down were already there.

HaC: On the Bucket Full Of Teeth CD, you had a short essay about the state of punk rock and hardcore, and you talked about experimenting and being open minded, and not just rehashing stuff that's already been done. What makes the Bucket Full Of Teeth material any different or more innovative than any other grindcore band? Do you think that you guys accomplished your goals?

BW: Yes and no is the answer, basically. When I look at those statements now, I don't think what



we started it, it wasn't supposed to be experimental, but we didn't put any limitations on it either. We had limitations we had to deal with at first, but I think as it went on we got a little crazier. Now I look back and I don't think it's crazy enough. But at the time I was like, "I don't know about this stuff, it's kind

we have out there really accomplishes that. But I think it was personally experimental, and I think that's an important message for people. Because when

of weird, I'm not sure it's that good." (Laughs) So it was about personally pushing ourselves and I hope that other people would do that with their music. I don't think there's really anything that radical about Bucket Full Of Teeth, but I also don't think that many punk bands sound like it either. There are a lot of different riffs and a lot of different things fused together there that were difficult to do. I think we pulled it off most of the time, maybe not all of the time.

HaC: What do you think is the personality of Wolves, as a band?

BW: I seriously doubt that we come off this way, but I hope that people take what we do and the art that we make very seriously. But also realize that we're just trying to have fun at the same time. And that the ideal community is where we can bridge that gap of having fun and still being serious and working hard and using it as a creative outlet. I think in some ways I'm not sure how much of a band personality we have, as far as I am aware of. I think the best thing to do is just to come up and talk to us at shows or get in touch however you can and that's where you'll find a real personality.

HaC: What is next for Wolves?

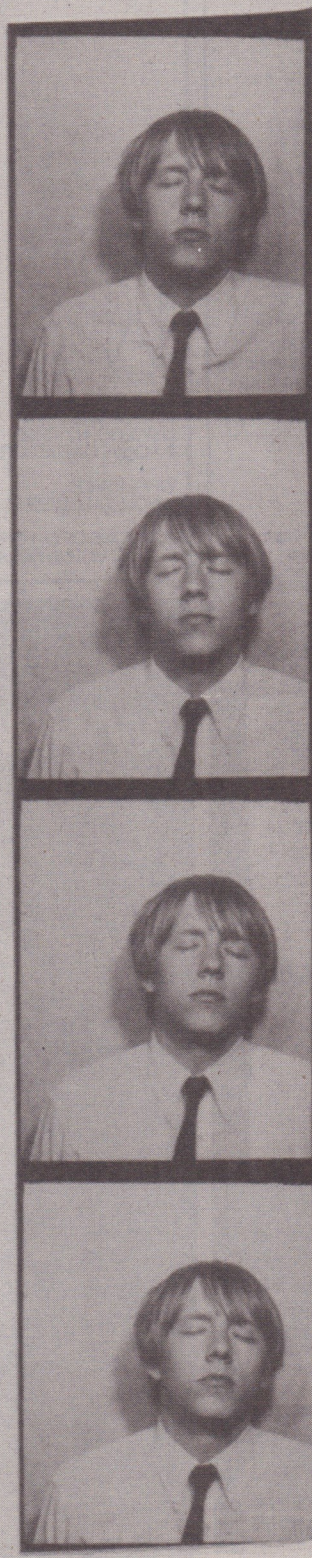
BW: We have a split record coming out with Transistor Transistor and another 7". Then we are going to Europe. That's really all the plans we have. It's really hard, we live collectively in Boston, Amherst, and Providence—and Tim might potentially move back to New York City, so it might be impossible at that point because it's already pretty hard. I think there's a possibility that we might not be around that much longer. But we've thought that before for various reasons, I mean, there have been a lot of hurdles that we've gotten over, so it's hard to say.

HaC: What is next for you, apart from Wolves?

BW: That's something I think about a lot. I've basically been playing hardcore my whole life and I don't want to stop playing hardcore, but I've been in it like 6 years so it's instinctive to want to do something a little different. [Wow, Brad is only 6 years old! - Lisa] I don't think I'll ever get over being in a lot of rock bands because it's just too much fun. And I really like loud amps. What I'm looking at right now, is that I want to get into a project that is going to push me a little bit, play with people I've never played with before, who can teach me some new things. Maybe draw on some new influences.

HaC: Do you think I could be in a band with you? I got a good idea for a name, its "Wild Brad Wallace And The Wolf Pack?"

BW: That's not gonna cut it. (Laughs) Maybe when I'm 50.



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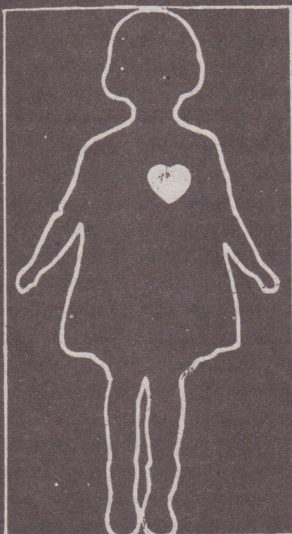
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Dear HaC,

Please forgive me, it has been six months since my last column. There are many transgressions to report. I have worshipped the false idol Carrabba in The Church of Clear Channel. I have lusted after booty in a dingy basement club, for without you, I am powerless before the krunk. I have worked far too many hours, and rocked for far too few. But greatest in all my sins was to sit idle as the church of hardcore and its *Bible*, *HeartattaCk*, fell further and further into ennui. Yes Kent, I've returned from the wilderness to find that shit got real boring. Boring like a Goleta pot luck. Boring like *Clamor*.

But in the face of this boredom, I was reborn. In page upon mind numbingly verbose page on activism and organizing, I saw your hand, calling me. Urging me to pick up my pen and write something, anything, interesting. I felt the spirit of hardcore well up inside me like the build up before the breakdown, and rest assured, break it down I will, with windmills of sarcasm, stage-dives of pop cultural references, and floor punches of curse words. My writing may not be profound, popular, or even coherent, but I'll be damned if it will be boring.

If you love America, don't shop at Wal-Mart:

No one is going to confuse me for an activist, but I am proud to announce that my personal boycott of Sam Walton's evil empire is entering its second decade. Okay, so it really hasn't been that difficult, seeing how I tend to reside in major metropolitan areas, and not in East Bumblefuck, Middle America. There the choice of not entering a Wal-Mart has become one of to shop or not to shop, seeing how for some rural consumers, few alternatives exist. In fact it was in one such small town where I made my one and only purchase from Wal-Mart. My cousin's wedding, me without a gift, and the only place to buy a set of kitchen knives in town was from the smiley faced discounter. I felt dirty for a few hours, but I got over it knowing that my cousin was going to be happily using his (so deeply discounted they can't possibly be made by a company paying living wages or following environmental regulations) bread knife. Oops, I might be getting ahead of myself there.

No one may confuse me for a real patriot like Ollie North or that idiot in the White House, but goddamnit, I love America. I love that shit is open 24 hours, I love that I can say whatever the fuck I want (at least for now), and I love that I am free to do what I want without clearing it with some preacher or imam (again, at least for now). Hell, I even have an American flag on my American car and I always stand and remove my hat when they play the national

anthem at the hockey game. And, as any true patriot should, I despise Wal-Mart.

I don't hate Wal-Mart for destroying Main Street, USA, putting mom and pop out of business when they opened that new store up by the interstate, homogenizing America into Sam Walton's moralistic version of a shopper's utopia (guns, yes; *Playboy*, no). Well actually I do. But these days I have even more reason to hate the company. See Wal-Mart was not satisfied with being just big and netting millions upon millions of dollars in profit, it had to get bigger and bigger. How big? It is now the biggest company in the world. Last year Wal-Mart sold 244.5 billion dollars worth of goods, more than some countries GNP, and more than Target, K-mart, Sears, JC Penny, Safeway, and Kroger combined. Not since A & P ruled the supermarket industry in the '20s has a one retail company held so much power.

Now I hate Wal-Mart because after it destroyed Main Street USA, it has gone on to destroy Industrial Way, USA. That giant sucking sound Ross Perot heard when NAFTA was turned on—well Wal-Mart is the fucking Hoover. Wal-Mart, ignoring traditional economic factors like inflation, expects for sale prices for a specific product to drop year after year. With the possible exception of hardcore's love affair with the three dollar 7", this is a unique stance in merchandising. And while such demands would normally make suppliers laugh out loud, when backed by its awesome purchasing power and market penetration, Wal-Mart ain't nothing to fuck with. Shit, in some cases sales to Wal-Mart might make up 50, 60, 80 percent of a company's business. So it is put up or shut down, or more likely, put up and relocate abroad.

Yes, Wal-Mart, which only a few years ago was making a big deal about its American made products (and subsequently taken to task for lying, excuse me, mislabeling some of them), is now driving a stake into the heart of the American manufacturing industry, and its well paying, good benefit, unionized jobs. Admittedly, Wal-Mart has been aided by various free trade agreements that make relocating abroad more attractive than ever. But Wal-Mart's low price policy and enormous buying power has bent even the iron will of American manufacturing icons like Master Lock and Levi Strauss. Company after company is forced to cut costs to get their products into Wal-Mart and still turn a profit. All too often this means realizing the cheaper labor and operating costs that come with foreign production. Levis had to create a whole new line of jeans that was inexpensive enough to place in Wal-Mart. Just a year after it starting selling to Wal-Mart, Levi's is closing its last American factories. Huffo bikes moved its production overseas. Lovable clothing just folded. Both were direct results of dealing with Wal-Mart.

Wal-Mart may have its own, selfish reasons for keeping prices so low. It's the only way most people that work for the company could afford the goods it sells. When most "associates" top out around \$10 an hour what option do they have? Can't really afford a \$15 T-shirt from American Apparel on that kind of salary. Unionize? Wal-Mart claims that employees are happy, yet maintains an arm of management that sole purpose is to stop any effort to unionize. Or perhaps a more direct route is taken—like when

nine year Wal-Mart veteran Donna Dilenno was fired for insubordination after she started speaking up about Wal-Mart's poor treatment of employees. Perhaps Dilenno was thinking of such poor treatment as that alleged in the recent law suit, that Wal-Mart forced "associates" to work off the clock. Or maybe the scandal on the East Coast where cleaning sub contractors were found to be employing (exploiting) undocumented immigrants to clean floors for a few dollars each night.

Big deal, scream the so called free marketeers, just don't shop Wal-Mart. (This conveniently overlooks that aspect of the free market theory about unfettered access to the market. Adam Smith must be spinning in his grave when these pundits offer up a quasi monopoly like Wal-Mart as free market success story.) While it's a good idea to, "just patronize other stores" or "put my own purchasing power to use", shit ain't that simple anymore. Thanks to Wal-Mart, its getting harder and harder to purchase American made goods anywhere. But I can buy all the cheap ass, sure to break, sure to rip, sure to be made under environmentally lax conditions by some dude making a few bucks a day, pieces of crap I want. But, what the fuck, if things keep regressing then that's all the American worker will be able to afford anyway. And Wal-Mart has the audacity to wave the flag while putting America's ass on the unemployment line. As people cleverer than me have said, "the price may be cheap, but the cost is way high." And as people like me say, "Fuck Wal-Mart."

Hey not everything is looking bleak in my personal fight to stop the homogenization of America. We had a bit of a New Year's victory right here in Philadelphia. Now I am not really a New Year's Eve kind of guy. That whole \$100 for open bar and champagne toast at a normal \$5 cover club is about as unappealing to my cheap and straight-edge ass as it gets. Luckily, Philadelphia is not really a New Years Eve kind of town anyway. Because really how can you be up drinking to three in the morning when you have to be up at eight to put on a feathered back piece and sequined Styrofoam sharks head and march your upright bass the three miles from Marconni Plaza to City Hall. Yes, the centerpiece of a Philadelphia New Years is not, contrary to popular belief, firing your gun indiscriminately into the air. No, it is the hundred year old tradition of union carpenters donning dresses and umbrellas and marching up Broad Street. I am not making this shit up, and I sure as hell can't explain it. I can't even join it—it's apparently something you are born into. (Though I think if you can play the accordion The Mummies might make an exception). However, I sure as hell can enjoy it.

Unfortunately the parade has fell upon some hard times. Attendance—both of spectators and participants—has been dwindling for years. City Hall tried to solve this problem by moving the parade out of the traditional ethnic enclaves that adore it and place it on a shorter, downtown route. Remember this is the same City Hall that tried to remove a roof top bunker on a row home and ended up leveling an entire city block. The damage to the parade was not quite as apocalyptic, but the relocation was a failure nonetheless. So earlier this year Mayor Street said either "what

the fuck” or “I need votes” and moved the parade back to its OG, South Philly route. Or as they say around here—“where it belongs.”

And I’ll be damned if the shit wasn’t a smashing success. Sure it helped that it was 50 degrees out. And the *Daily News* urged everyone to attend like it was a matter of civic pride. Or the cops didn’t care if you drank a beer out of a sock cozie. People packed the parade route, hanging out of windows, partying on roof tops, drinking gallons of liquor, wearing ridiculous hats, and strutting up a storm. It was a spectacle. It was entertaining. But most of all it was 100% Philadelphian. The Mummers Parade: totally unique, no one else can claim it, no one else can co-opt it, and, shit, no one else can even understand it. And in a land of Wal-Marts, McDonalds, and CVSS, it was very refreshing way to start the new year.

It’s been a long time between columns, but unfortunately, musically it has been a bit dry. I’ll start where I left off, those Kid Dynamite reunion gigs for the Syrentha J. Savio Endowment. Insanely crowded, insanely hot, and pretty damn fun. They also raised over \$20,000. (That is not a misprint.) I did however like the top secret, scenesters only, KD pre-show warm up gig a lot better. It was like I stepped back in time two years as kids who moved on returned to Philadelphia for one last go round in a noted thrash promoter’s living room. The other big event of the summer was the four day, d-beat spectacular, the Full Studded Jacket music festival. This event set new records for humidity, as liberty spikes wilted in the August haze and temperatures in the church basement never dropped below triple digits. This did not stop me from enjoying such acts as Tragedy, Sound of Failure, Damage Deposit, and From Ashes Rise. Like most people I did not make it to Sunday’s show, but the event was fairly well organized and ran smoothly. The hottest gig of the summer was surely Too Many DJ’s at the Ukrainian Club. Shit was so hot the sound system failed during the set, but once rectified this shit made me a believer in the power of the mash-up. Saw the next big thing, Thursday, at their return to their roots FU Church gig. Another hot night, made worse by the L&I fearing DJ R5 million keeping everyone inside for the entire show, where they had to endure the horrid metal shit of Every Time I Die. Thursday was all right, but I still fail to see the hype. Hey, at least they aren’t exclusively singing about being done wrong by girls. Which is more than I can say about Dashboard Confessional, who I caught after I worked a double shift. Got off at 10, arrived to see Carrabba and band take the stage, and listened to the crowd sing along. Know what? I liked it. I know, fucking corny. Whatever, hater. Nothing corny about Black Cross, who I saw a few times. Buy the records, poseur. Paint It Black is pretty good, too. I am hoping for a steadier line-up, but at a weekend double shot in Allentown and Dirty Jerz, they were on top of their game. They also sounded great at the smoke free Jade Tree CMJ showcase at North Six. A more rocking Denali and the always fun Strike Anywhere were also good. Not so good was Cex who apparently was waiting for the club to fill up before performing at the after party. Hey TO and Cex, it’s 3:30 in the fucking morning, no one is coming to

Brooklyn to see your ass, and I certainly didn’t stay for that shit. Took a road trip to Boston to see the finale for Suicide File. Apparently hardcore lives in Massachusetts as there was easily 700 people at this gig. The problem was that the Church only could really fit 500. That’s okay cause about 200 people stood on stage when Suicide File played. Openers Cut the Shit, Outbreak, The Promise, The Hope Conspiracy, and especially Striking Distance had me wishing I stayed in Philadelphia, but Suicide File’s set was awesome enough to make me forget. Oh yeah, Mr. Striking Distance Vocalist—if you want people to sing along, try writing better lyrics. Plenty of good lyrics from Gillian Welch, but I have to wonder what all the NPR-philes in the audience were thinking when she played that Ruby Ridge inspired song. And the new CD ain’t no “Hell Among The Yearlings,” but it is still good and the concert was fun. Also on the country front, Lucero is taking the departure of its founding guitarist in stride, and played a long set at the North Star. Too long for the working man, who had to leave in order to get up in the morning. The new songs weren’t as good as the old ones, but isn’t that what everyone always says. Well they don’t say that about Le Tigre, because they only bothered to write one new jam. Shit was okay since they dropped “My Metrocard” and that other one that goes shamalama-ding-dong. After party with Philly’s premier gay rap trio, VIP, was packed, but the joe as fuck sound man failed and you couldn’t hear Johnny’s spit lyrics which reference pearl necklaces more than ZZ Top. Saw that new CrimethInc band at the Zegota show—their 15 minute prog rock like pretentious meandering disguised as songs made me wish they would all get jobs as they obviously have too much time on their hands. In other news, the parka is the new Pabst is the new white belt. Hipsters please take note.

—OB

Information about Wal-Mart pulled from www.fastcompany.com/magazine/77/walmart & The Philadelphia Inquirer, Friday December 26, 2003 (www.philly.com). For more Mummer’s Parade information rent *Strut*, a documentary about the lifestyle. For more information on the Syrentha J. Savio Endowment go to www.syrentha.org. Lates.

Crimethinc.
©\$!

Race Relations In The Heat Of The Miami Protests

Presumably, one of the reasons the powers that be picked Miami to host the negotiations for the Free Trade Area of the Americas was the ostensible absence of an anarchist community. All sorts of rumors went around in advance about how the locals were all going to be hostile to us, would perhaps even attack us. The discovery we made upon arriving in Miami—that not everyone there is a pro-capitalist Cuban refugee, that there are people everywhere who are suffering under the heel of

the corporate class and know it—should be a reminder not to get carried away by our own alarmism in the future.

The neighborhood closest to the main action wasn’t inhabited by escapees from Castro’s Cuba at all; it was an African-American ghetto, blasted and impoverished. Many people there weren’t thrilled to have us around at first; walking and riding around Overtown my first few days in Miami, I often heard locals shout out taunts to the effect of “let’s hear it for free trade!” I didn’t take this to be an expression of political or economic principles, but rather of resentment against the predominantly white outsiders who were invading their space—I can’t imagine it has often boded well in the past when a bunch of white folks has showed up in Overtown.

All the same, considering what we learned later, I think the locals were really patient with us in the days leading up to the action. After all the chaos was all over and we had made some friends in the area, an older man wearing a black power T-shirt confided in us that the police had put the word around Overtown in advance that people there were encouraged to rob and beat up activists—not only would the police turn a blind eye, but it might even improve their relations with the community. Our friend explained that no one there trusted the police, or followed their instructions. All the same, given the bad impression of white folks in general that I take it many in Overtown have, they were generous not to take advantage of the opportunity to try to redistribute a little wealth.

Encouraging locals to assault activists was not the only way our enemies rolled out the red carpet for us. The first time I walked through Overtown, I was approached by a small crowd of children who asked me how much I was getting paid. This was perplexing to me. I answered that as I had been unemployed since 1994, I wasn’t getting paid anything. They persisted in asking the question, until I finally answered that the last time I was getting paid, I’d been getting five dollars an hour, under the table. Satisfied, they went away; but I heard this question over and over, and I soon figured out what it meant: the rumor had been spread thoroughly that we protesters were being *paid* to protest. For folks who live in dire poverty and have to deal with police harassment constantly, it would make sense to conclude that white folks who presumably have an easier time getting work and wouldn’t otherwise be on the receiving end of so much police attention must be doing it for some financial incentive; but the rumor was so widely disseminated that it couldn’t have just been a hypothesis somebody came up with. In my opinion, it must have been spread in advance as disinformation. It certainly made us look less like crusaders for global justice and potential allies in the struggle, that at first everyone who saw us thought we were there gentrifying their neighborhood on salary.

All these strikes against us notwithstanding, the attitudes of Overtown residents towards us changed dramatically as soon as we were in open conflict with the police. As we retreated into Overtown ahead of the police onslaught Thursday afternoon, everyone we passed cheered us on—most people had come out onto the street to see what was going on, and now

that they saw we shared a common enemy with them, one who was attacking us as if we were a real threat, they embraced us as friends. Several people I briefly spoke with encouraged us to step up our level of confrontation with the police—the implications were that if we could escalate the conflict, they would join in. That makes sense—though they have every reason to revolt, people who suffer poverty and constant police repression already are not going to engage in an uprising unless it looks like it is going to work. For a moment that afternoon, I could imagine what would happen if we somehow were able to hold our ground against the police and create a space for the residents of Overtown to join in. That happened in Quebec—I remember a local throwing a snowball at the riot police there, just as a man in Overtown was seen throwing a football at them, a couple hours before all the locals joined in showering the cops with projectiles—it can happen anywhere people are angry, if resistance can reach critical mass.

Unfortunately, we were fleeing in disarray and desperation from the most militarized police force North America has ever seen, in no condition for touching off the sequel to the LA riots of 1992. The most we could hope for was to get out of the situation without concussions or handcuffing scars. Before we'd arrived at the inhabited areas of Overtown, we'd been pulling dumpsters and other obstacles into the street to slow the police advance; encouraged by the support we were receiving, we decided to ask around how people on the street felt about us doing that there. Everyone said they felt fine about it; two of us began pushing another dumpster into the middle of the road.

At that point, out of nowhere, a large black man wearing a jacket with an American flag on the back came charging up at us, screaming and waving a two by four. I managed to get between him and my friends and defuse things enough for all of us to get away with only superficial injuries, but the important thing was that we had miscalculated our place in the situation. Looking around at the people who had just given us the go-ahead, I saw them shaking their heads at the guy who was attacking us, but also withdrawing some of their unconditional permission for us to be there fighting the police now that it was causing internal strife in their community.

That experience was a reminder that although folks who are really suffering under capitalism don't have reason to trust us as allies until we are actively challenging its power, we also have to be careful in the process not to make things any more difficult for them than they are. They didn't mind the police chasing us into their neighborhood, by and large—the police were going to be there anyway, and it was a relief that they were there pursuing white folks for once, rather than locals; but when our interactions with them resulted in drama among the residents, that was a problem. It also drove home the point that you can't consider the opinions of any demographic in one bloc; everyone we'd talked to was in favor of us making barricades, but that didn't mean "the people of Overtown" were in favor of it, it just meant certain ones were. Whenever people of one background try to consider the perspectives of people from

another—especially when white activists do so, I'm afraid—it is all too easy to summarize and oversimplify.

That episode passed quickly, but by then we were surrounded—police on all the streets around us. We ran down an alley, only to see with dismay that they had closed off the street ahead of us, too. In a matter of seconds, a full line of police cars blocked every street around us from corner to corner, and police on foot were arresting every activist in range. We hunkered down in the alley, trying quixotically to hide between the scattered weeds at the foot of a chain-link fence, a veritable lightshow of blue and red reflecting off the brick wall facing us. A helicopter swooped low overhead. It seemed it was all over.

At this moment, just as we were trying most desperately to will ourselves invisible, a couple local kids came into the alley and walked up to us, hands in their sweatshirt pockets as if they were pretending to hold guns with which to rob us. They quickly abandoned this half-hearted charade, however, and started asking us questions about what we were doing. At first, of course, we had to explain that we weren't being paid to protest—something that I'm sure was becoming clearer by the second anyway. Then we explained—succinctly, and not without a little impatience lest our new friends' presence attract the attention of our riot-armored foes—what we were doing there, and asked their advice as to how we could extricate ourselves from the situation. There wasn't much they could tell us—being completely surrounded in foreign territory by thousands of armored police whose specific goal is to beat and incarcerate you is a toughie however you look at it. Eventually they wished us luck and moved on.

We spent a tense hour and a half in that alley, waiting for the sun to go down and the police lines to break up so we could make a dash for safety. Long after darkness had fallen, the lights were still flashing all around us, and police still marching past both mouths of the alley, and the helicopter was still overhead, now scanning the alley with its spotlight. Those were some tense minutes for all of us—except the member of our party who had spent an entire sleepless week volunteering at the convergence center, who actually took advantage of the situation to nod off for a while! The only explanation I can come up with for why they never came into the alley to arrest us is that, for the whole duration of the protests, the police never moved in groups of fewer than thirty, and in that "dangerous" neighborhood they feared to break up their numbers to pick off stragglers. I recount this story here in case it may be useful to others trying to escape under similar circumstances one day—heaven help us, such circumstances are getting more and more common.

Finally the police forces moved on, and we made our way out onto the street two at a time, without any incriminating material, in the cutest boy-girl couples we were able to throw together (these work for getting through police lines, I swear—hold hands, look deep into each other's eyes a lot, focus on seeming harmless—earlier that day a companion and I had penetrated the police defenses as far as the front door of the hotel hosting the ministerial, thanks to our lovebirds masquerade). There we found locals waiting to

guide us to safety, freely telling us where the police lines were now and offering to lead us down the safest routes. Trapped inside police lines, fearing almost for our lives, nothing could have been sweeter mercy than this. Thanks in no small part to their help, we arrived back safe at the convergence center an hour later, grateful to be free and alive.

Our guides, of course, inquired if we had any money, and we penniless anti-capitalists scrounged in our pockets to see if there was any leftover subway change to share. I emphasized to one of them that there was no price that could be placed on such assistance, and she let me know she would have done it for free, needless to say, as she wanted the same things we wanted. All the same, the situation—basically paying a native guide to lead us out of a dangerous situation, as if we were in wartime Morocco or something—was a reminder of how much economic inequality there still is even between people on the outside of the capitalist system. What I'd give to live to see a day when the means she has access to and the means I have access to are no different, to never have to wonder again to what extent I'm being regarded as a potential source of income rather than a fellow human being!

That's what we're fighting for, when we contest our enemies' free trade conventions and economic power in general. Next time we need to make it clearer to locals in advance what we're trying to do, so we won't have quite as much misinformation and misunderstandings to cut through to find common ground. If we can get a full-scale anarchist insurrection going in any city in this empire, there are millions who will join in, who need it even worse than we do—but we have to work towards this conscientiously, with an acute awareness of the challenges other communities face, and in constant dialogue as to what our role in the larger struggle should be.

I'll conclude with the letter some friends distributed in Overtown after the demonstrations were over. Good for them—let's see more of that!

"An open letter to the residents of Overtown from some FTAA protestors:

Thank You Very Much!

Over the last week there were times when anti-FTAA protestors were pushed into Overtown by the police. We want people to know.:

1) We had no intention to bring any heat into your neighborhood. In fact, many of us talked about the need to not do that.

2) We very much appreciate all the help and moral support we received from hundreds of residents.

3) We understand that the police brutality we experienced is just a small slice of what poor people of color deal with everyday. We recognize this system is racist. We are dedicated to smashing racism and the system behind it.

4) We oppose the FTAA because it is an attempt by the rich to exert even more control over all of our lives. It is also the continuation of the colonial relationships that have been enslaving, killing and stealing land for over 500 years.

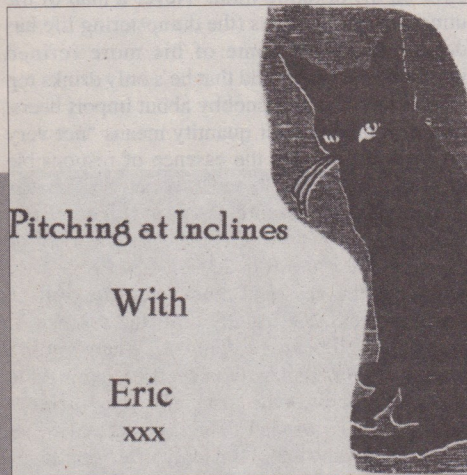
5) We know there are a lot more problems than the FTAA. We are against the

entire greedy corporate-military-police-war machine that oppresses life. We are for community empowerment, self-determination, justice and total liberation. ALL POWER TO THE PEOPLE!"

For more info on:

FTAA: www.stopftaa.org; Alternative media:
www.indymedia.org; Anarchy:
www.infoshop.org

For free posters unmasking free trade for what it is, other radical material and literature, or to find common cause to overthrow the state and all other forms of domination, please contact us: CrimethInc. Protesters-for-Hire/PO Box 2133/Greensboro, NC 27402 USA;
www.crimethinc.com



Part 1: Where Now Is The Horse And Rider?

Your illustrious leader and mine, Dubbs, George W. Bush, the deceiver, is in the spotlight for catching Saddam. "We got 'em." That was the announcement. As a friend of mine pointed out, we anxiously and angrily wait for the push to remove the 2 term limit on the reign of an American President. It's unfortunately not too far fetched to think that some maniac may push for a constitutional amendment to keep this deceiver in office. We'll have to wait that one out.

Another thing that's been on my mind in regards to Dubbs and company is this "not in my name" and "he's not my president" stuff that's come out of the left over the past year or so. I don't care what anyone claims and what badges and bumper stickers anyone puts up. Do what you want. I do think it's interesting, however, that white activists can pull out of their race when dealing with the madman in office and his war of the month club. The truth of the matter is that he IS my president no matter what I say about it. Even more accurate and disturbing is the fact that I do indeed benefit from the insane racist policies and jingoistic climate created by this administration and any other. To run around screaming that he isn't my president is to overlook the fact that there is a whole nation of women and people of color who are not represented in any way whatsoever everyday. Please don't take this as splitting hairs. Speak out against Dubbs and do it in whatever way you see fit (if you see fit at all). Just think about what your privilege allows you to do when you say that he doesn't

represent you. I hate the fact that I, in any way, benefit from such things, but putting my head in the sand and acting like I don't won't make it disappear. Of course, as a member of the working class I'm getting the shaft from this administration, but not in any other way outside of the vast ideological rift that exists between what I feel is the right way to conduct the business of the United States of America and the way that they see it. I just feel it's important to keep that privilege in check. Let's not get ahead of ourselves.

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Part 2: Where Is The Horn That Was Blowing?

One quick note about the stuff I wrote about Helen Cixous in my last column. She's a pretty amazing theorist and thinker, but she does get a bit heavy on the essentialist view of gender. If you check out her writings, note that with a critical eye. She is wicked smart, but she does that business and it's a little rough.

I want to recommend Stuart Moulthrop's work "You Say You Want a Revolution? Hypertext and the Laws of Media." It's an excellent critique of technology from a decidedly non-luddite standpoint. He is very practical and pragmatic in his critique of what computers can do for us and what they can't. One drawback for super tech heads is that the piece was written in 1993. Some might feel that it's too dated. Please, don't let 11 years come between you and this piece.

While we're at it, there has been some really good theory written about style and punk. Check out the work Dick Hebdige has done with *Subculture: The Meaning Of Style*. This was written in 1979 and serves as a pretty interesting theoretical critique of what punk fashion was doing at the time.

Speaking of the history of punk, I was recently lucky enough to see a screening of the late 1970s early 1980s documentary on Pittsburgh punk/new wave called *Debt Begins At 20*. From what I can gather, only a few copies exist in a few libraries, but if you ever get a chance to see the film, take it in. It's great to look at where the punk community has been in Pittsburgh. I'm sure that this kind of documentation exists in some form or other in other cities, too. Keeping the old 'zines, films, and stories is important to some extent. Punk has always been so unconcerned with tradition (in so far as lip service goes) that recording the histories of punk communities isn't done all that regularly. The thing about it is, if you're interested, it's a history that's only 27 years old. The stories still exist, in many cases, from the mouths of the people who lived them. Now's the time to get this information and learn our own history.

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Part 3: Where Is The Helm And The Hauberk, And The Bright Hair Flowing?

If you haven't read Harriet Beecher Stowe's *Uncle Tom's Cabin*, get to the library and pick it up. It is not the sentimental piece you think. There's a lot of revolution packed in that book. Also, check out the poetry of Sor Juana Ines de la Cruz. She was writing in the 1670s and 1680s and was AMAZING. She was saying incredible, important things that women weren't saying then. She is truly a foremother to honor.

Also, give a look at Chris Offutt's *The*

Good Brother. It's the story of how a working class man in American society deals with violence. It's important and not discussed enough. Also, look at *The Heat*. It's a collection of poems and short stories by various steel workers who were involved in a job retraining program. The work is amazing and the stories are chilling and beautiful. It was edited by Jimmy Santiago Baca and put out by Cedar Hill Publications.

I recently got the chance to see two excellent bands. Check out Sweetheart. They have kind of a Mid Carson July thing going on, but it's all their own. I was really into it. Also, look into Between The Devil And The Deep Blue Sea. Excellent epic sounding stuff, plus the concept album they did is pretty amazing, too.

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Part 4: Where Is The Hand On The Harpstring, And The Red Fire Glowing?

In the last issue of *HeartattaCk*, the most recent Crucial Unit LP was reviewed. The review itself is not of concern to me. In fact, it was rather well composed and, after discussing it with the fellow who played drums on that record, we figure it was the best review that the band has ever gotten. The problem arises when the reviewer (identified as MM, but these initials were not included in the reviewer index) describes Pittsburgh as a "wasteland." This sort of slander will not stand! Pittsburgh has one of the most vibrant, exciting, and interesting scenes in the world. This unfair, un-thought out comment on the part of Mr. or Ms. MM is nonsense. In fact, it smacks of nothing more than bitter, jaded scensterism. You know, the kind of situation where one is so unhappy with where they are and what they've become, that if something grows out of a city that is real and amazing, the only option is to cut it down rather than view it for what it is, or rather, ignore it. Pittsburgh is no wasteland.

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In 2004, make a mix tape for a friend, and don't skimp on the packaging. Learn about our punk rock history and make history.

As I type this Hull City Tigers are in 3rd place in the Div. 3 standings. Let's go, lads! Div. 2 is waiting! Also, with Freddy Adu in the MLS it's gonna be a good year! My Riverhounds are down a league, but that's okay, we still have Flavious!

Up the soccer punks! Happy New Year.

—XXXericXXX

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It's almost over. As I am writing this I am in my last semester of law school. The first semester seemed like it lasted forever and was an insane experience. The second semester was a bit faster. After that is a blur. To be honest, it's hard to even remember what I took a couple semesters ago without looking it up.

So it's almost time for me to re-enter the real world. This transition will be much easier

once I find myself a job. Most everyone doing corporate law (which is most everyone) has a job lined up after their second summer. Since I want to do direct client public interest work I need to wait until someone quits and there is a spot open. And they have to be willing to hold that spot for me until I have graduated and taken the bar. The fact that I moved my ass across the country to go to one of the best law schools in the country, put myself in debt for the rest of my life/and am still looking for a job is pretty disappointing. Who would have thought that the \$140K jobs would be much easier to come by than the \$30K jobs. There is something wrong with that. The way the public interest community works is that you have to know someone to even get them to look at your resume. So all I can do is give a list of where I sent resumes to everyone I know and hope they know someone.

I had hoped to get a two year fellowship which means that a third party would pay my salary for two years and it would cost the organization nothing. Of course all of these organizations have money problems so they have to be careful with what they spend. But the fellowships didn't happen so I'm stuck looking for something on my own. I haven't decided yet whether it is my school that sucks with hooking up public interest jobs or if it is just this hard for everyone.

This semester does offer some cool classes though. Copyright should be lots of fun. Everything I ever wanted to know about the legal aspects of sound recordings. What I will do with this information is up in the air. Probably just share it with my friends in bands. But really I am tired of being in school. I want out. A nicer climate wouldn't suck either. It's dipping below zero here tonight.

A couple issues ago, Frank Staplefeldt wrote about his opposition to Affirmative Action. I'm not sure he understood the Supreme Court opinions that came down in the University of Michigan cases. I know I talked about it a bit when I wrote about those cases this summer, but I think it deserves revisiting. First, these cases were about college admissions, they don't apply to hiring practices for places like the fire department. There are so many differences between schools and employers that the lines of cases that have decided the two issues are different. Second, there were *two* University of Michigan cases this summer—one from the undergraduate and one from the law school. In one case the court ruled that the Affirmative Action program was constitutional, and in the other case the court reached the opposite result. This makes sense (although you or I may not agree with the results) because the two programs in question were different. The overall result of the two cases was that *schools* can take race into account in the admissions process but cannot give a person a number of points based on race. This leaves many of the Affirmative Action policies of different schools (including mine) intact. Just wanted to try to make that a little more clear.

Okay, I'm making this short and sweet. The next column will hopefully find me with a job and graduated and done with school for the

rest of my life. I still have the bar to look forward to though.



Guess what?! My parents finally got cable. Which means the *Sex And The City* party is on me this week. Seven years after I moved out of their homey nest and now they finally plug into society by shelling out a few bucks per month for ten times as many television channels. I kind of feel bad that my developmental mooching burdened them for so long.

This makes them hip, of course. Far cooler than me, who tends to stay behind closed doors in a holier-than-thou subcultural netherworld, where nostalgic purity reigns free over the technological streamlining of an already homogenous mainstream, and where internal oneupsmanship precedes actual goals of "unity." At least that's how they see it. They're way ahead of me on this whole DVD bullshit, tracking down their favorite Hong Kong movies with their hacked region free player. My Mom literally laughed at me when I told her our VCR broke and we keep the television on a cart in the closet. "What do you come home to relax to?," she asks. I'd like to tell her that I'm pumping iron and then using my body of steel to rescue screaming damsels in distress. Instead, she learns that I just waste away in a bar, listening to some Art Institute Of Chicago student explain obscure French cinema to me like I care.

My folks watching VH1 means they'll gather pop culture knowledge... and then talk to me about it. Isn't this one of the more alienating aspects of the generation gap? My friend, David, already came home for the holidays with his stepmom chatting him up about Outkast. As if my Dad trying to get me to hang out with Steve Albini after hearing him on NPR wasn't enough.

So, I'm in the warm climates of North Carolina, visiting for the holidays. In between the obligatory Asian whip-cracking of child labor, I'm jellying in front of the television, soaking up as much nonsense as I can. Literally every channel is parading their "Best Of 2003 Contests" like they are the fucking pioneers of it. "Best Hip Hop Videos of 2003," "Best New Dotcom Upstarts of 2003," "Best Celebrity Child Molesters of 2003," etc., etc. So, here is the presentation of the 2003 Chungy Awards. I know it sounds dumb, but if a "Chingy" can infiltrate the mainstream with a less than mediocre party

song, then this will do fine.

Best Edgebreak of 2003:

I tend to save these for the more interesting stories, like when Jason from Beyond The Buried and me drank rum while watching pirate movies. This one goes out to a more traditional edgebreak, but one done well.

Why do edgebreakers feel the need to lose it like it's their 21st birthday? Is it really all the pent up repression building to the boiling point? As much fun as drinking is, it's usually never about getting obliterated at the bar and then vomiting out this afternoon's organic vegetables on your date's lap.

While never actually claiming to be "straightedge" (everyone says this), Moe from Zegota went strictly sober for the right reasons and, now with a more wise outlook on life, got back on the drinking train. Never a man of the utmost exquisite tastes (the dumpstering life has definitely dulled some of his more refined intuition), I found it odd that he's only drinks top shelf liquor and gets snobby about import beers. But, hey, quality over quantity means "not very often" and probably the essence of responsible moderation. Bravo! Now, if we can only get his name on that website that catalogs all the edgebreakers...

Heartbreak of 2003:

The ups (and more interestingly) the downs of romance usually craft the essence of the year. Well being be damned. When crafting resolutions for the new year, I reflect upon all the romantic failures of the past year and ask myself, "Where did I go wrong?" Then I go out and repeat it for the 400th time. But only after sending a nasty letter to the last foul ball explaining why it's her fault. Unfortunately, I spent about 98% of this year involved in a fruitful long term relationship, but there was one mishap.

Oh, Kirsten Dunst. *Bring It On* charmed me beyond belief, with your bubbly SoCal naiveté. Especially when you fell for the punk rocker with The Cramps and RTFC propaganda on his bedroom walls. It made me realize that even I might have a chance. I could woo you with a mix tape with Jawbreaker, Leatherface, and Man is the Bastard! Your performance in *Spiderman* was less than stellar, but that cheesiness only made the comic book movie experience even more enjoyable. I forgave you and your red hair because your kiss with Peter Parker is definitely going to win some Best Kisses Of 2003 award.

So I got the DVD. While watching the movie with yours and Sam Raimi's commentary on it, I was truly disappointed. Everything was "the best ever" and "wonderful to work with," which may have been common cordial courtesy but it came off like that typical Hollywood ass-kissing. I mean, "These title sequences are some of the best I've ever seen." ???!!! As you were offering your role as the Dunst Duncie, it shredded any made up conversations between us. Especially the one where you admitted to kind of liking Spitboy's side of the Los Crudos split. Gah.

Best Dan Higgs Story of 2003:

Dave Grant wins this one. While driving around the streets of Baltimore, Lungfish's frontman Daniel Higgs was spotted walking on the sidewalk. In true fanboy glory, someone from the car yelled, "Hey Dan Higgs!" as they were

driving by. Higgs does not look towards the car, nor at the catcaller within. Instead, he halts in his tracks and looks up at the sky, combing the clouds for a sign from God.

Best Insult of 2003:

There's something about living in a hip neighborhood and unconsciously assimilating the style. Dave Laney grew his hair out for prime headbanging. Although, he balanced out anything cool with that foot long braid that never quite dreaded, nor looked kept at all. I, too, suffered similar tendencies and grew out my bangs. As my forehead disappeared, I began brushing them to one side until one night at Club Foot, Norah Utey complimented me by saying, "Don't take this the wrong way, but your hairstyle makes you look like Hitler." I cut it two weeks later.

Best Newsbite of 2003:

The winner of the Best Faux Pas might as well go to Steve Bartman. For those who have forgotten, he was the fan who's hands fairly interfered with a fly ball as the Chicago Cubs attempt to break their losing streak of, oh, almost 100 years. The botched play cost the Cubs an invaluable out, as the Marlins followed up with a routing that put the Cubs out of the running. Calls for Bartman's head on a stick echoed throughout the Windy City as flaming effigies of his likeness were hung from Wrigleyville windows. The poor guy is probably still camping out in some spiderhole in fear of rabid fans who call their team, "The Lovable Losers."

Anyways, Cubs player Moises Alou fielded the play. In the moments after, the outfielder cursed, kicked dirt, and maybe blamed God for spiting him. He was more diplomatic after the game, calling for understanding and hoping that Bartman's well being is intact.

Taken way out of context, here's a choice quote from Alou found on ESPN: "They don't go to school to be taught what balls not to touch."

Best Show of 2003:

Well, it's more like "How About The Time I Peed Myself And It Didn't Have To Do With Drinking Or Being Scared" Moment of 2003. While Chicago is well known for its postrock indie scene, some delve deeper and take notice of the great appreciation the city has for free jazz.

When The Ex came around on their 2003 tour, they played two shows: one normal one with Erase Errata and a smaller one with Chicago's free jazz institution, Ken Vandermark. The first half was a 90 minute romp where the various members stood in the crowd and took turns on stage, leading an improvised set that reeled with blistering fury. After intermission, the bands got on stage and played their respective songs, but breaking it up for various jam sessions or collaborations, one of which was a great Fela Kuti cover.

An honorable mention goes to Japan's Assault, who toured with From Ashes Rise in the summer. The only bad thing about this was how those Portland boys appeared simply diminutive following up Assault's epic intensity. Of course the kids blamed Jade Tree...

Celebrity Sighting of 2003:

These moments are always with Tommy Davis. Almost always. I met him at a bar in Lakeview after a Dillinger Four show. He

was with a few of his friends from South Bend, IN, a generally horrible place to live from what I gather. The bar closes, so it's time to make our way to a house party in Ravenswood. Tommy and I split a cab with a friend of his.

As we are driving by The Metro, Carlos, the bassist from Interpol exits out of a convenience store. Tommy's friend leans out of the window and screams "Hey! Interpol! I LOVE YOU GUYS!" She had just seen them earlier that evening. He turns around and acknowledges in our direction. Tommy then barrels out of his window and screams, "Hey, weren't you in The Munsters?!" Carlo's smirk quickly turns into a frown as our cab peels off into the night.

Most Out of Control Trainwreck of 2003:

I'm not going to summarize the events in detail, but the Death In June "concert" on December 13th, 2003 at the Empty Bottle takes the cake. The drama plays out best on the venue's message board: <http://emptybottle.com/eforum/>. Basically, white power heads and Anti-Racist Action heads clash over a fascist-happy band that neither of them care about, leaving the band's fans (mostly goth and experimental music fans) without a show. Names are called, stupid righteous statements about race are made (by both sides), and the ARA bashes some heads. I thought the show was a little steep in price, so I opted to get trashed at some Asian American X-mas party instead. In essence, I was the winner of the night.

I did learn a few things from the drama: 1) Death In June are not goth, but "neofolk," a word that, to me, conjures up images of yoga mats and CDs of nature sounds. Apparently, it's the perfect soundtrack to lynching minorities. 2) ARA hasn't gotten any smarter since my friend Kevin tried to join a few years ago. He saw a flyer and showed up at a meeting, but was rejected because he wasn't a "punk enough." In fact, Kevin's not punk at all and wears sweaters his Mom gives him. He just wasn't down with racism, but I guess that's not enough for the ARA kids in Raleigh, NC. 3) According to many of the separatists, rap music is to blame for society's ills, not Death In June.

I swear that Bruce from the Empty Bottle does not pay me to repeatedly mention his rock club in my columns. I just enjoy seeing music there. Forbes Graham does not bankroll for namedrops, either. He's just America's favorite hardcore posterchild.

Most Explosive Moment of 2003:

It's probably the time when a propane truck blew up a block away from my place. The explosion seriously shook me out of bed, despite many attempts to try and convince myself that "it was just a transformer getting struck by lightning on this beautiful, sunny Sunday." I wish I had a shit-my-pants story to share, but that was last year.

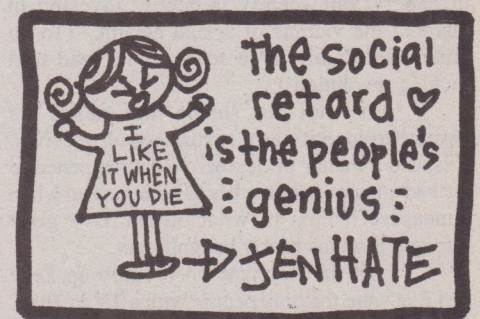
You think this column was erratic and all over the place? Well, maybe I should have picked some ideas off of Paul Jickling and Matt Schnipper's "Lists of Column Ideas For Vincent." Here they are, respectively. Perhaps I could run with this in the '04. Have a great year!

From Paul Jickling: 1) The new Old Navy commercial featured two people wearing ironic mesh hats. 2) Rampant fear of arachnids. 3) Punk rock was so much cooler in 1981. 4) Straight edge vs. straight dope. 5) Flanders sucks.

6) What's the deal with hardcore? It's not like there's anyone getting fucked up the ass... or is there? 7) Bad jokes. 8) The Bedford Glossary Of Critical And Literary Terms. 9) Dear Mr. Xxxx XxXxxxxxx, Fuck off. You're out of your fucking mind if you think what I am submitting to you is some kind of drug-binge craze prose. My words were conceived with as lucid a mind as liquid acid. Do you understand? Drugs are just a life-style thing, they are of no real concern, and it is only a superficial observation to point out. You might as well complain about how the Bible has so many different names for "god" you illiterate piece of shit. Now excuse me, I'm off to go have sex. Sincerely, Vincent Chung. 10) P.S. I'm not really off to go have sex. It was merely a good way to end this rant. 11) Typical punk rock rant against the War in Iraq. Did you know they eat that shit up in *Punk Planet*?

From Matt Schnipper: 1) Bike punks without helmets. 2) Cell phones. 3) Summer reading from like middle school and high school and how you had to read in the summer for the fall. 4) Interview an old professor or interview someone now who is a professor, not a teacher though. Like college shit and talk about college. 5) Can you put pictures in your column I know you can what am I talking about put in pictures and talk about them duh. THEMES. 6) Fonts. 7) Otis Redding, who currently is really awesome. 8) When you hear the original of songs you didn't know had been covered and you get confused. 9) Male body issues (call it "Your Body is a Hotrod," whatever they say in "Shoop"). 10) Write it all in one really long run on sentence using connectors like and but so it is at least coherent.

Music I liked this year: Black Eyes, Dead Things, Queerwulf, Sharp Knife, Assault, Signal Lost, Air Conditioning, In the Wake of the Plague, This is My Fist!, Wrangler Brutes, Call the Police, Cut the Shit, Let's Get Rid Of L.A. compilation, Jay-Z, Fourth Rotor, Calvary, Double Dagger, FM Knives, From Ashes Rise, The Exploding Hearts, The Romance Morgue, RNR, Non-fiction Noize



Protecting my daughter from sexual predators seems like one of the most important and one of the hardest tasks of parenthood. Important because of the devastating effect sexual assault (and my definition of sexual assault also includes molestation) can have on a person's psyche. Hardest because sexual assault is so prevalent, it seems like a fixture in our society.

From the men against sexual assault website: <http://sa.rochester.edu/masa/stats.php> —"1 out of every 5 college age women report being forced to have sexual intercourse." (1995 *National College Health Risk Behavior Survey*) —"1 in 3 sexual assault victims are under the age

of 12" (Snyder & Sickmund, 1999) and "convicted rape and sexual assault offenders report that 2/3 of their victims were under the age of 18." (*National Crime Victimization Survey, Criminal Victimization*, 1996)

From <http://www.vaasa.org/vastats.html>

—"One in three girls and one in six boys are sexually assaulted before the age of 18." (Diana Russell, *Handbook On Sexual Abuse Of Children*, 1988)

It's hard to look at these statistics, or the web sites I found them on, without feeling almost hopeless. My daughter has a 1 in 3 chance of being sexually assaulted. How am I supposed to process that information?

It's not just statistics, too. Sit down with 4 or 5 women or female assigned people who you know, and chances are at least one and probably more of them have survived sexual assault of some form or another. I have three sisters, and two of us are survivors THAT I KNOW OF. Two of the three women/female assigned people in my household are survivors THAT I KNOW OF. Even if I couldn't find tons of terrifying statistics in 5 minutes of web searching, my own experiences and those of the people in my life make it clear that getting through life as a female identified person without being sexually assaulted is a long shot.

This is the patriarchy in action. (My brief definition of patriarchy is a system wherein straight adult men dominate everyone else.) It is also the patriarchy in action that nothing is really done about these insane statistics, about the ridiculous numbers of sexual assaults that occur and go largely unpunished. If stopping sexual assault, sexual assault of children was truly a shared cultural value, it would happen.

I am trying to come out as survivor of child sexual assault, and it's a hard thing to do. I know that what happened had little or nothing to do with me, that it wasn't my fault and is no reflection of my character, but as a child I was shamed by adults for what happened to me, and in general our society is deeply invested in blaming the victims of sexual assault. (To do otherwise on any large scale would lead to a fucking revolution!)

It's not just shame that makes me hesitate to identify as a sexual assault survivor. It is also a matter of degree. What happened to me had an impact on my life to be sure. But when I measure it next to what others have gone through, it seems nearly insignificant.

On the commune where I grew up, Zeke and Eve were the only people with a TV in 1980. And, like any 9 year old growing up without a TV, I was desperate to watch TV.

My older sister was always doing work for Zeke and Eve around the house and in the garden, for which they paid her. No one ever thought much of it, as they did not have any kids of their own.

My older sister was washing dishes downstairs in the kitchen and Zeke lured me upstairs to the big daybed to watch TV. There was something said about exchanging massage as a condition of watching TV.

I can't remember what was on, but the TV was a small black and white. Zeke had me take off my shirt and was rubbing my chest. I

was mildly irritated because it was interfering with my view of the TV. He then directed me to rub him through his underwear.

This was 1980. No one had ever discussed concepts of autonomy over my body, of inappropriate touching. Beginning in the '80s and increasingly, kids nowadays are warned. I was never warned.

I was uncomfortable but I was also not ever told I could say no to adults when it came to my body. Plus, there was the TV...

Eve walked up the stairs and Zeke abruptly shoved me away from him. Eve said, "I thought you weren't going to do that anymore" and then it was time for me and my sister to leave.

It wasn't much. But it was enough that when I said something to my sister about it, about Zeke being yucky because he wanted me to touch his penis (commune kids know the names of body parts), she took action. I even think that she sort of drew me out and got me to tell her about it, maybe she suspected.

I'm not totally clear of the details of what happened then. No one tells a nine year old what's going on, you know? But the nine year old knows something's up, and I have more or less pieced it together. My sister went to my mother, a survivor of sexual assault herself, who was about to go into labor with my youngest sister. And in the process of telling her what happened to me, it came out that much, much more had been happening to her for years.

My mother called Child Protective Services, anonymously, to ask what to do. She was told that the first thing that would happen if she reported it was that the child—my sister—would be removed from the home. I can think of things she could have done but, at the time, nobody talked about this stuff and so nobody knew what to do about it.

Putting this kind of stuff out there, being public about it, is hard. But it's important to do. Shaming the victims keeps people quiet, which contributes to a sense of isolation, which increases the shame and the likelihood that survivors will keep quiet. I don't know for sure but I think it's changed a bit for the better, as child sexual assault is becoming more talked about. But it's not happening less. As someone who was molested as a child but was far less impacted than people who's abuse was much more intense, it is perhaps easier for me to put my story out there, and so here I am, doing it.

Adult men who molest children often get away with it. Often they do it again. They move through the world with their fucking privilege intact, fucking up the lives of the children they target. And many people on some level blame the children. A person who was an adult at the commune, when it became known that Zeke had molested my sister, said something to the effect that she (my sister) always had been precocious. As though her precocity had something to do with or somehow excused what happened to her.

In a patriarchal culture, the crimes of patriarchy are implicitly accepted, are forgiven and forgotten and the responsibility subtly or not so subtly shifts to the victim. I know, I know that men who assault children sometimes are held accountable. Sometimes they go to jail. But more often than not they don't, and when you look

around and see this crap continuing to happen, it's clear that we are letting them get away with it on a systematic level.

No one ever talked to me about what had happened to me, although some snide comments were made by some of the men on the commune. I was lost in the shuffle as the community tried to figure out what to do. It seems that it was quickly forgotten that anything had happened to me at all. And it's totally understandable because it happened once and was pretty low key, and while I know no details about what happened with my sister, I know it was far, far more intense. And it had been going on for years.

We have never talked about it, my sister and I. I have always assumed she would prefer to not ever mention it, to place it far, far behind her. But I'm not sure, since I haven't asked. I guess I'm afraid to bring it up. But sometimes I think about what she did. She exposed herself, probably overcoming some serious inhibitions placed by Zeke, to protect me, and by doing so saved me from a whole lot of stuff that I can't imagine and am so lucky to not be dealing with. I am deeply grateful to her.

I still hesitate to claim the label of survivor. I know what can happen, and I know what didn't happen to me. But the relatively small incident, the way it blew holes in my family, in my community, in my perception of the world, had a huge impact.

And I do know that I don't want anything of the sort to happen to Natasha. Preventing that takes two approaches. One of them is trying to stop the sexual assault of children, to make it really not okay, and I believe smashing the walls of silence around this subject is part of how to do that. Maybe if people knew how widespread this crap is, they'd be motivated to fight it. And I guess it's up to folks with a radical analysis of the world to consistently put out there that this is not about some people behaving badly. This is about a structure and a system that allows things like sexual assault because it serves to maintain the power structure, it serves to keep women, children, queers and gender queers in their place, afraid and vulnerable. That structure is called patriarchy and we need to call it out by name and utterly fucking destroy it.

The other way to protect Natasha from sexual assault is to help her gain skills. As soon as she's old enough, I intend to enroll her in some sort of martial arts classes. I figure the sooner she's able to take down an adult male, the better. But physical strength is not enough. Most sexual assault of children is done by people they know, and the power dynamics are far more subtle than use of physical force. Natasha needs to know that she can say no to adults, that her body is hers and she is in charge of it. I try to remember that; to respect when she doesn't want to be snuggled, to as much as possible offer her options and choices about what goes on with her body. Obviously diaper changes are somewhat of an exemption, but even if she is resisting a diaper change I can talk to her about it and recognize that her rage at me for changing her diaper when she says not to is a righteous rage.

And as she gets older I can discuss some of these concepts with her. I don't know how to do that yet, because it is a delicate balance

between giving her enough information to keep herself safe, but not so much that she is frightened of the world around her. I have started the process of trying to figure this out.

And another aspect of keeping Natasha safe is not trusting men. I know it might sound shitty, but men are the primary perpetrators of this shit and I know from experience that just because you know someone doesn't mean you can trust them. I know a few men, among them my partner, who have demonstrated a clear commitment to understanding their role within and relationship to patriarchy, who are committed to destroying it. If I don't know that about a man, he is not going to be alone with my daughter, at least not until she is completely verbal. It's a nice idea, to assume that men are okay until they prove otherwise, but the stakes are too high. When it comes to keeping my daughter safe, men are assumed to not be okay until they prove otherwise. (Okay, so honestly this is kind of my attitude about men in general.)

And if all of this is not enough, and it may not be, I hope I can see through my rage and support and nurture her, help her be a successful survivor. To remember she needs me in her life, not serving a sentence for blowing some asshole's brains out. But this is the hardest thought of all, that protecting her may not be within my power.

I write all of this against the backdrop of the rights of women being eroded all over the world. I am most aware of this happening in the Middle East, although I suspect mainstream media focuses on women's rights in Muslim countries as way of enforcing the idea of Euro-American superiority. Nonetheless, I know that in the US we are better off than many women in the world. It's really hard to feel hopeful when things are slowly degrading in the US and quickly degrading elsewhere, when patriarchal fundamentalism in its many varieties is gaining strength. But I have to believe in and envision a world where women are not afraid, where no one sexually assaults anyone else, and where people can trust one another with their children. I have to temper my rage about the patriarchy enough to avoid feeling completely disempowered and instead work towards this elusive, but possible and utterly necessary, future.

An interesting postscript to this is that after moving from one coast to another, I find that I am living less than fifty miles from Zeke and Eve. They own a business in a town in the East Bay. I have never gone there, never looked for them. I don't know if I would recognize them if I saw them. This is information that I don't know how to process.

EVASION

Mack, the Evasion kid

Bars, rocker girls, Detroit. Three things I avoid, not on principal so much as fear. 635 years into a 7 week tour, and all 3 had converged in one place, one time. And the former World Accordion Champion, looking for a place to sleep. An old night, one that begged a few questions. Like, with Weird Al playing county fairs, and this

fallen star before me eyeing loose cardboard in the Detroit hood, just where the accordion professions was going. And why I'd returned to Detroit—like hitting yourself in the head with a brick twice and thinking it won't hurt a third time. A cancelled show at a trashy bar. The only thing that made me more nervous than bars was talking to this girl, or any of them. If you knocked over the Harley outside the saloon, then just kind of stood there, eyes closed, wishing it all away, the world of physics' "domino effect" running its course in an orchestra of collapsing chrome, she'd be the girl you'd have to answer to when you opened your eyes. Or so it seemed...

Bars, rocker girls, Detroit. She looked like Betty Page. I looked at my feet. She said life was dull. I thought it had never been better. She put out the cigarette. I stared at my feet. She offered to wait 5 days until the end of my tour, take a week off work, and drive us on two lane highways around the Midwest for awhile. My charm or her boredom, none could say. Either way, I still didn't know her name...

I guess tour ended at or around the time I ran out of stolen Maglights to sell at the merch table. I spent a week in Bloomington, Indiana; preparing for my trip with what's-her-name. Books and food. Maps and Wal Mart credit. After a long tour, it was good to be out of the car, using my feet for something more than moving my body from the stage as quickly as possible after my nightly "Q&A." Rough crowds.

I walked the dirty fringe of a clean town... Half my brain gave itself to thoughts of just where I'd been: a crazy tour—steamy and lawless, one fist fight, DIY business school on the marketability of big Maglights over small. And the other half: The Rocker Girl. Specifically, gas money. I'd promised her gas money. Eddie had given me his college ID for free bus rides, and I'd taken a bus out really far to research the problem. Now, in criminal pursuits I generally favor a non-reliance on technology. Still, in these desperate times, I couldn't really help a visit to the video store to steal hundreds of "Please Be Kind Rewind" alarm-neutralizing cards! A significant advancement in the fields of crime-promotion and stealing things. Little slips of unknown material, used by a select few video stores to avoid having to re-tag every video after return. Cards which—when placed in a small plastic pouch over the tag on the video case—allow you, video store patron, to exit without sounding alarms. Perhaps, one wonders, the alarm tags aren't doing their job... or the "Rewind" cards are! Right away, I thought of Barnes & Noble, and the CDs inside. This was a crime that spelled itself out.

Barnes & Noble and I kind of stared at each other from across the parking lot. Dust swirled, eye's squinted... Would it work? An hour later I was at the "buy" counter of the record store, my eyes now wildly-spinning dollar signs. I had gas money!

My summer, thus far, was right on course. I had the gas money, maps, a rough course in mind, and photocopied "free" coupons for most if not all of the major food groups. Everything but the girl. Now, I really want nothing more in life than to hitchhike around two lane highways drinking tea in small towns. And just when I thought I had Bloomington all figured out—I'd

located that abandoned frat house, returned to the video store for more alarm-shielding cards, and crept to the big stupid "punk house" in urban-guerilla fatigues for a little straight-edge revenge. I knew the target wouldn't notice until I was far away—I was sure I *would* be hitchhiking. But that night, at my hosts house, all blurry-eyed and crazy from tour, a knock came and there she was... The Rocker Girl!

Having never really left Detroit before, she was greatly excited, and had done much preparation for the trip. Like making rock'n'roll mix tapes, and getting lots of those great AAA maps—which hold the joined-at-the-hip features of being both "the best things in life" and free. We spread out the maps, staring for some time in silence, waiting for a theme, or something, to offer itself. Curse of the transient: Giving each road-trip-by-car a clever theme. Cosmic inspiration, it seemed, was in short supply. When in doubt, drive.

Summer was fast slipping, two strangers, dueling worlds, all obligations void but the road. One week, I said, "Let's make it count." *****

Maps matted to dash, Hwy 55 turned to I-80. I stared deeply into the maps, struggling for a plan. Our route held steady until the Illinois border—when, from the map's "population density" key, I pulled an answer: Isolate big black solid dots, dots inside black rings, and medium-sized black dots—and ignore them. Instead laying our hope for adventure at the feet of light red lines (never black) bridging small pink rings—black rings patronized/burglarized on an as-needed basis. Course followed an inverse logic: Towns with "nothing to do" had kind of a built up surplus of the opposite. Two-lane highways! *Really* small towns! When the towns have stop lights, *we've gone too far!*

Illinois' Hwy 56 lay in that godless void between travel guides, it's existence known only to the two true authorities of our nation's remotest corners: AAA and the Frito Lay delivery guy. Like if 911 was called about two shoplifters at Hy-Vee on "ol' 56," the dispatcher would just get confused and hang up. We'd discovered it! Like Columbus, only with less genocide and more coffee on the river. Barely visible on the map, and absent from all my travel books, I was looking hard for some third-party validation of Hwy 56 and it's existence. Even standard anthropological requisites for establishing the existence of cultures failed to check out. Like life forms. Most towns had census readings of less than 500 of them. And if "every action has an equal and opposite reaction" then why—scientists to this day continue to wonder—when I stole an armload of food from Price Chopper, did nothing happen? Guys at the butcher counter wore white hats, the towns had functioning ice cream parlors, it was a total time-space vacuum. *Where were we?!*

"I don't know where I'm going!" she said. To the left, a cornfield. Above, painted water tower celebrating the DuPage County Pistons winning 2nd place in the '74 regionals... I smiled, "You got it right."

It was big laughs, picnics on the river and, when we had nowhere to sleep, late nights with coffee in the diner. But still we smiled, because we didn't care much for sleep, or where to do it. We had travel books and coffee. And the

diner was 24 hours, time to stare at one another through strained eyes, trying to remember the other's name.

"Liberty, Illinois." These were the punk voids where you settle in, adjust the antenna on your punk radar, and wait. Friday night, Republicans in the White House.... Freak-flags flying high, the punks would soon arrive. We waited, wishing to connect with Liberty through the only small town diner constant more bitter than the coffee: punks. After one hour, my wishful hallucinated state took hold. Mullets became mohawks, all the spitting wasn't a purging of chewing tobacco, but more of an outcast's general statement on society at large, and the Mötley Crüe tee read.... well, I don't even think Minor Threat made shirts.

The world's best place to kill a person, hide the body, and steal her car. I knew she was thinking it. There, at 3AM in Illinois' quietest corn field. We stared up at the falling rain through the sun roof. Little was spoken. Truth was, I was more afraid of her than she was of me. I couldn't fight it, she made me nervous. Bowled on Mondays, hung out in bars, wore black, collected pin-up girl art, dated guys in Clash shirts. I got coffee and walked around Del Mar Monday's, was generally intolerant of drinking culture, and the presence of girls brought me an abrupt inflammation of social ineptitude. As a team, you could say this was "meant to be." You could say it, but, man, you'd be off.

We didn't plan to stop in Lake Geneva, but when you see a lake front tourist town, an '80s arcade, lots of trouble to get into, and the only bagel source for 100 miles, you sort of have to stop. Something about small towns—you always burn for some external validation of your presence; that you came, made your mark, and won't be forgotten. I snuck a juice from the bagel shop back room, realized my quick geometry equation was, uh, wrong, and stood as the whole stack crashed down around me. Richter-scale needles quivered, customers dropped their bagels, dogs barked for a six-mile radius. Then, silence... This was, I believe, the "external validation" I sought. Because if a tree falls in the bagel shop, and everyone hears it, then you, good tourist, do exist!

Our luck in Lake Geneva was unbelievable. First the train-themed café, a library on the water, then, in the '80s arcade, between Kangaroo and Dig Dug, the rare Capcom Bowling left in "vendor access" mode! We quickly restored the natural order of the thing, switching "Free Play - Off" to "On", and played game after game until the high of our hacking job dissipated, and we came to, realizing we indoors on a nice day manipulating little glowing diodes, and that we'd better just go outside.

What Lake Geneva was to bagels and coffee, Wisconsin Dells was to corn dogs and popcorn.... with a swig of beer from a paper bag when the kids weren't looking. White Trash Vacation Spot USA. The world is rolling hills and smiling deer until, on Highway 56, you turn the curve to be stabbed in the eye by a thousand billboards. "Celebrity Wax Sculptures!" "Robot Museum!" "Reptile Safari!" "Gravity Defying 'Mystery Spot'!" Gosh. Leaving class at the door really gives a town room to move. I'd never seen a 40 foot plastic sasquatch outside a motel before.

The circus sideshow on a city scale, never had a town achieved this quite so deliberately. "Monster Truck World - Kids Get In Free!" Wisconsin Dells assumed the intelligence of no one.

Maybe we failed sneaking into the celebrity wax museum, but one attraction was non-negotiable. I'd spent my whole day thinking of it, my whole life preparing. "Countries largest" the billboards read. We found our answer to the \$30 ticket price where I found a lot of my answers: the trash. Amusement park operators really need to reconsider basic assumptions about equating a trash can to an atom smasher. We stared at the pieces for a minute while I did some quick math: 5 dumpstered one-inch nubs of cut excess from adjustable "all admittance" wristbands + tape = 1 bracelet. 10 nubs equals... Yes, we were in.

It seemed Wisconsin Dells had it's day—in like 1972—and in its decayed glory, we would have ours. "World's Largest Water Park." I hope the wet tape holds.

Splash fights. Tube races. Big smiles. And nervous laughs over the angry couple behind us in line who loudly—and, quite accurately—appraised the authenticity of our bracelets.

Then, it was over. 120 to zero in 3.5 seconds. Life at a still calm, in the wave pool, settled in a contraband inner tube, staring at the sky. I left my body, two steps back in distance, a million in scope. Then, impact. The potency of a life gone mad. At that moment I realized: I was in the middle of a novellic road trip, with a total stranger, riding man-made waves in the world's largest water park, in rural Wisconsin, with a girl I met at a bar, in Detroit.

Pinching yourself doesn't work, I've tried it before.

New Evasion book/zine out Spring 2004

Correspondence and scams:
xevasionx@hotmail.com

Frank Stapelfeldt



"Prove me wrong. Prove you give a fuck, about the sound, about the words. Prove that we've crossed your mind on some term besides numbers. There's no loyalty. There's no fucking ethics here. It's not the message that keeps you here. Prove me wrong."

—Give up the Ghost

This is going to be a short one. I have settled in pretty nice with my new station. Things are now a whirlwind with my quest to become a firefighter. I have one more hurdle to jump and I am in. Tomorrow morning at 7AM I take my medical test. Basically I have to go through a battery of tests with a heart monitor on. My heart can not beat more than a predetermined rate per minute for the duration of the test. If I pass this test tomorrow I will have made it into the March firefighter class. If I fail tomorrow I get one more shot to pass but I will mostly likely not make the March class. I thought I would make the December class, but my background investigation was not complete in

time. That's pretty much where I stand with being a firefighter. I am very nervous about tomorrow's test and I just want to pass and start a new chapter in my life.

The new station is okay at best. People are pretty nice and I have made some new friends. The call volume is lower then it was in Brooklyn so I do my best to work harder. My unit doubles the productivity of any other unit in my battalion. I think that's a good thing. I get to the jobs quicker; I work faster and harder. I am lucky I have two partners that want to work equally as hard as me, and I have my friendships with a lot of the younger guys who all are waiting to be firefighters, too. We stay tight so that we can keep each other motivated through the testing process.

My band Murdock has been rocking out more and more lately. We have been playing some more shows and writing new songs. I want to record the new songs very soon and get some new records out. If anyone knows Dave Wuttke tell him to get in touch with me. Dave played bass in Living Under Lies and put out records with his label Push Pull. Dave has the DAT's for the Murdock/Yaphet Kotto split 7" both bands need for him to get in touch so that we can get this record out finally. I hope that this spring and summer Murdock can start playing many more shows and meeting new people through music. I am also playing bass in a new band. I am a nerd; I train, work, and play music. The new band is still without a name but with any luck we will have our songs recorded for a demo soon. But this is all I do; I wake up and go the gym and train. I then go to work and as soon as I get off from work I go to my rehearsal space and play music.

This column is a blessing and a curse at the same time. I love being able to write my thoughts and feelings out and sharing them with peers. The curse is having some of those peers taking this shit too seriously. I had a recent dealing with someone that I am friends with not reading my column but hearing about my column and taking offense to what she had heard. When she called me to talk about it, she was 100% off the mark with what she had heard. The rumor mill in hardcore and punk is so sad and trite. I was happy that she had called me to clear the air. But folks, my shit is in black and white. I wrote it... you read it—and if there is a problem write me back, e-mail me. If you are someone that has my phone number, call me. We had a nice conversation about it all. In fact I still have to mail her copies of *HeartattaCk* so she can peruse them.

Has anyone seen Fighting Dogs from West Philly yet? Three-piece band that have done time in Good Clean Fun, Rambo, Virginia Black Lung, and Eldritch Annette but play in a vein akin to Tragedy. You should really go out of you way to see this band. They are really nice guys and a really great band. The-Exelar is another band that I can't speak enough about. They have some records coming out along with an awesome demo. They kick my ass every time I see them play. Matt, the drummer/vocalist from The Exelar, played drums in Devola and sang for I, Robot. Celebrity Murders from NYC fucking rip. They are sort of the ex-member band to be reckoned with out here. The Celebrity Murders guys play or have played in C.R., Halfman, Milhouse, Indecision, Black Army Jacket, Kill

Your Idols, Serpico, the list and probably keeps going. All you have to know is that they fucking rip live and you should check them out.

I just saw Look Back And Laugh from California this past weekend. It was great to see my friend Casey, but I had not heard his new band yet. This band pleasantly surprised me. I think they blasted through sixteen kick ass songs in like fifteen minutes. I picked up there 12" and it is awesome. Look for it if you can, its on Leguna Armada Records. Casey told me that Yaphet Kotto just finished recording their third LP and I am super excited seeing as how they are one of my favorite bands. Casey is just one of those guys that whenever you see him you smile. He is a genuine and sincere guy that I am happy to be friends with. I wish I got to hang with the Yaphet guys more often, I told Casey to let me know when they are coming out the East Coast again. I think I am going to take vacation from work and just bro down with them while they are out here. I still think its awesome that my shitty ass made friends with some awesome people from the other side of the country and people from other parts of the world... all through hardcore. I don't think we take stock of this often enough. I am super excited about a lot of the new bands that are around as well as my old standbys.

I hope that by the next issue I finally have something new to report about the fire department. I can tell you knew and funny stories from work and silly stuff about NYC and its terrorist alerts. This time around I kept it short and sweet. Thank you anyone who has read through this column in the past and knows what I am going through. I am really working my ass off to reach a dream. I can only wish that you all could get so close to something that you have dreamed of all your life. It's a wonderful feeling and I hope you all get there.

"Day in, day out... I did it for love."—The Hope Conspiracy

I love this life and I plan to do what I can with it. You are only as old as you feel and hardcore keeps me feeling like I am 13 years old. Feel alive with high fives and stage dives. I am going to "stay young until I die."—Frank Stapelfeldt/115 Elmwood Ave./Staten Island, NY10308-2637; pissinrox@aol.com

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"I'm not afraid to say I care."—Torches to Rome

P.S. Someone PLEASE help me get in touch with Dave Wuttke from Living Under Lies and Push Pull Records. Both Murdock and Yaphet Kotto want to get the split 7" out and we need to hear from Dave about what he wants to do or we need our DAT's back so we can get the record out.

Want to be write a column for HeartattaCk? We are constantly looking for new columnists, so please get in touch!

heartattack@ebullition.com



TOP 10 LISTS

LISA OGLESBY:

SHARP KNIFE/QUEER WULF—split LP • INFECT—Indelevel LP • RATTION #3 • V/A—Histeria #2 LP • COLBOM—Famous Last Words 7" • THIS BIKE IS A PIPE BOMB/THE DEVIL IS ELECTRIC—We Do Our Dishes split 7" • TEAR IT UP!—Taking You Down With Me LP • MISCHIEF BREW—Bakenal CD • ENVY/YAPHET KOTTO/THIS MACHINE KILLS—split CD • GUNMOLL—Board Of Rejection CD • CARRIE NATIONS/THIS BIKE IS A PIPE BOMB—split 7"

SCOTT TORGUSON:

LUNGFISH—Love Is Love LP • EXHALE—Sacto Slump CD • NON-PROPHETS—Hope LP • SOULSIDE—repress of first LP on CD • OUTKAST—Speakerboxxx /Love Below LP • RADIOHEAD—Hail To The Thief LP • TED LEO—Tell Balgeary... CDep • !!!—Me And Giuliani 12"EP • CANIBUS—Rip The Jacker LP • TRAPDOOR FUCKING EXIT—CDep

CHUCK FRANCO:

MASS GENOCIDE PROCESS/DRESCHFLEGEL—split 7" • KAAOS—Ristimaulittu Kaaos LP • LOST—Fear • Strach LP • lay back grinds in the deep part of the bowl • THE SAND DOLLAR SOUNDS (best reggae in SoCal) • ISENGARD—Vinterskugge and Postmorke CDs • midnight jam sessions • Blacklabel Blackout video • AMON AMARTH—all • grinding the face of capitalism into dust

NATE WILSON:

RAW POWER—You Are The Victim LP • EXALE/DIALLO—split 7" • V/A—Dying Alive, Living Dead LP • FIND HIM AND KILL HIM—You Can't Fuck With The Kids 7" • TURUN TAUTI/YHEISKUNNAN YSTAVAT—split LP • FEVERDREAM—Future Directions CD • CRIME DESIRE—We Hate All Life demo • NAILBITER/DESTRUCCION—split LP • GODING'S SAWED OFF—(new) demo • RED FOX WAR ENSEMBLE—demo

MIKE HALEY:

JOHNNY CASH—Unearthed box set • NEUROSIS & JARBOE—CD • EL BUZZARD—CD • STRANGERS WITH CANDY—Seasons 1 & 2 DVDs • KHANATE—Things Viral & live • SCHEMATIC FOR A WAKING LIFE—CDep • MADAMES—demo and live • RANDY NEWMAN—Songbook Volume 1 CD • THE OPUS—First Contact 001 2xLP • THE FLYING WORKER/SEVEN FEET FOUR—split 7"

CHRIS CRASS:

The Age Of Extremes: A History Of The World, 1914-1991 by Eric Hobsbawm • Webs Of Power: Notes From The Global Uprising by Starhawk • HaC columnist Rahula Janowski's Joybringer • Zoolander • Sam and Naomi's little baby Tron, my newest nephew • Bearing The Cross: Martin Luther King Jr., And The Southern Christian Leadership Conference by David J. Garrow • Lord Of The Rings trilogy • winning a Living Wage Ordinance in SF through grassroots organizing led by radicals of color • the Anti-Imperialist Soccer tournament: anarchists vs. communists • learning the new high school slang from the Young Religious Unitarian Universalist (YRUU)

MARIANNE HOFSTETTER:

UTARID—demo • BRAVO FUCKING BRAVO—demo • THE THIRD MEMORY—demo • DAITRO—live/new CD • MY PRECIOUS—CD • FRANCIS BRADY—all • CATENA COLLAPSE/LA QUIETE—split 7" • FROM ASHES RISE—Nighmares LP • HOMICIDE—DVD box set

MATT AVERAGE:

AGENTS OF SATAN—The Old Testament CD • POSSESSOR—demo and live • BURY THE LIVING—live and LP • LEVIATHAN—The Tenth Sub Level Of Suicide CD • WOLFBRIGADE—In Darkness You Feel No Regrets LP • BRAINOIL—live • SECRET SOCIETY OF THE SONIC SIX/FANNYPACK—live • ANNIHILATION TIME—live and Bad Reputation 7" • MY WAR—demo CDR • TOTAL FURY—live • FROM ASHES RISE—live & Nighmares CD • CAREER SUICIDE—LP • INFECT/DISCARGA—split CD • WORLD DOWNFALL—7" • BRODY'S MILITIA/WIDESPREAD BLOODSHED—split CD • ALLEGIANCE—CD • SEEIN' RED—This CD Kills Fascists CD • MIND OF ASIAN—Akai Hana 7" • DISGUST—anything

DYLAN OSTENDORF:

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PAUL KANE:

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FIL:

COLBOM—Famous Last Words 7" • INFECT—Indelevel LP • THIS IS MY FIST!—live in our living room • CITY LIMITS—demo • THIS BIKE IS A PIPE BOMB/THE DEVIL IS ELECTRIC—We Do Our Dishes split 7" • FACE OF CHANGE—2x7" • FLUX OF PINK INDIANS/THE EPILEPTICS—Fits And Starts split CD • RACHEL JACOBS—live in our living room, again! • riding bikes to the butterflies and the ropeswing • listening to Ambition Mission and Hickey pretty much non-stop for the past few weeks

TIM SHEEHAN:

BURY THE LIVING—LP • 1000 TRAVELS OF JAWAHARLAL—Owari Wa Konai LP • Tiny Giants comic by Nate Powell • LOOK BACK & LAUGH—demo & live • SHIVERING—Brand The Lion's Mouth 7" • STORM THE TOWER/J-CHURCH—split 12" • SINALOA—Fathers & Sons LP • IRON LUNG/LANA DAGALES—split 12"

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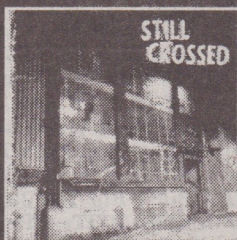
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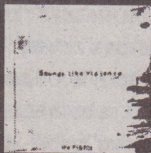
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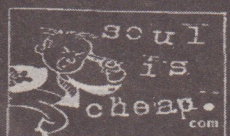
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OK, people. My original intentions vis-à-vis this piece were: to write a lengthy, detailed, intricate theoretical treatise explaining why the above slogan ("George Bush Junior Is A Stupid Fascist Warmonger") should be utilized by the ever-increasing American political opposition in 2004, much the same way the Clintonites' slogan "It's The Economy Stupid!" was used in 1992 to kick George Bush Senior's ignorant arrogant New World Order Nazi ass out of the White House. But, really now...what in the hell would be the point of that? Anyone with half-of-an I.Q. point already knows that son-of-a-Bush squatting at 1600 Pennsylvania Ave in D.C. (thanks to CIA Daddy Bush's appointees/lapdogs on the U.S. Supreme Court) couldn't possibly match wits with the average American eighth-grader, let alone orchestrate a successful "crusade"/colonization of the oil-rich Middle East! So, I say, why bore my brilliant readership with claptrap crap that should be common sense to all already (except, of course, for those Banana Republican Americans unfortunate enough to be both brainwashed and brain damaged - *simultaneously*). Screw it...and screw them! As far as I'm concerned, those greedy goose-steppers can take their pretended patriotism and their four flags flying from their gas-guzzling, polar ice cap melting SUVs and shove it straight up their stupid inbred asses! Fuck the fascists!!! Give those unelected Project For A New American Century pricks enough rope, and rest assured - they will hang themselves. (It couldn't of happened to a "nicer" bunch of Nazis!)

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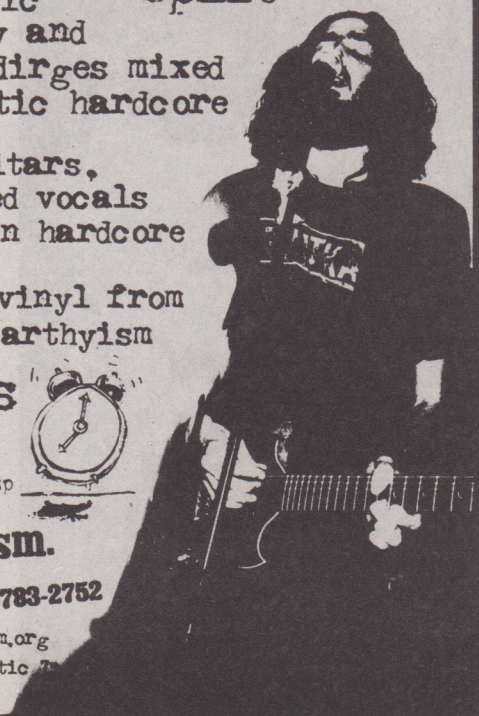
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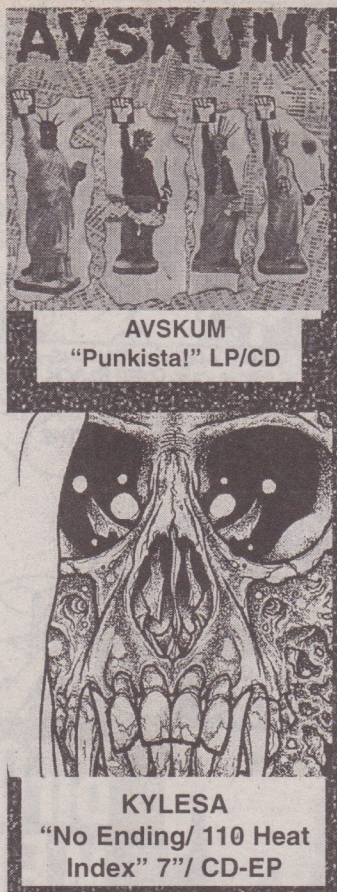


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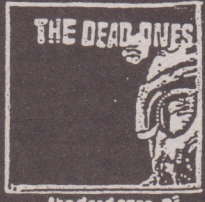
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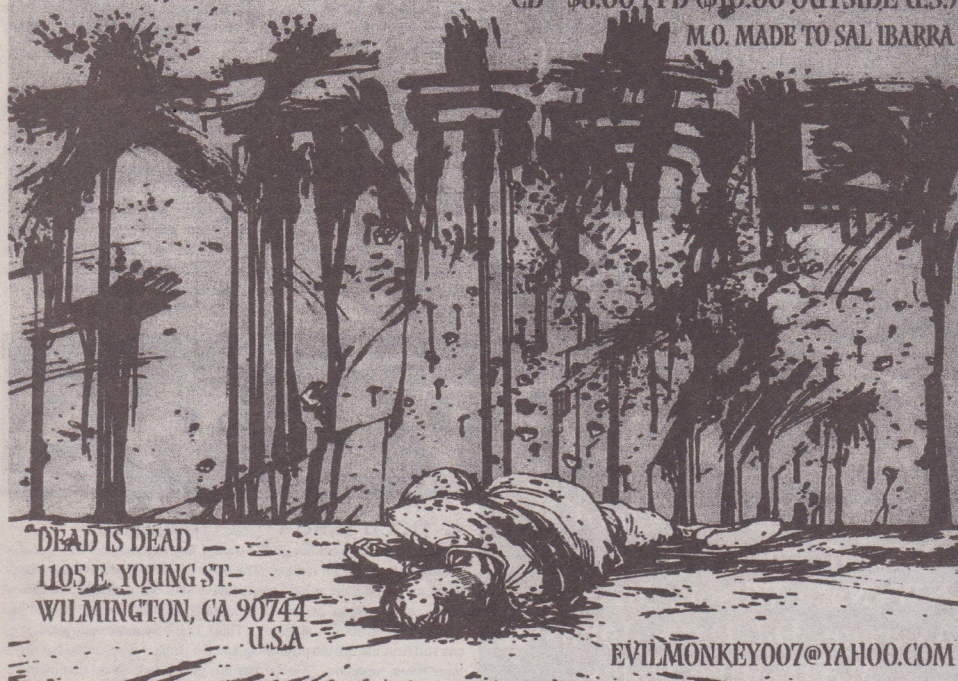
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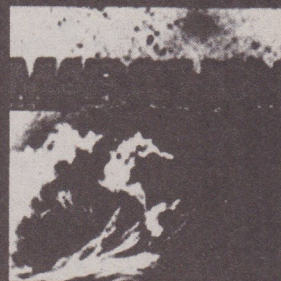
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DEBUT 5 SONG E.P.

SOUL RIDEOMAGAZINE # 22 • DVD

This is a BMX video/DVD magazine that is well done, just like 411 skateboard magazine. This issue has a lot of European riders, and damn, they do some crazy shit. Ever seen someone do a 180° to grind down a handrail to 180° off with a bike? Well, this is what these kids seem to do a lot. Some crazy dude even jumps off a roof straight onto a handrail and even lands that motherfucker. This is so bad ass, you gotta see it to believe it. Oh yeah, there is a soundtrack too, and some bands that I remember were Sommerset, Cable Car Theory, and a bunch of melodic hardcore bands that I forget. Of course there was some metal and hip hop too, but I didn't know any of the bands' names. This came out on DVD and video, and I enjoyed watching this. Check this out if you are into BMX, you will be stoked. CU (soulbm.com)

ALL DEEP IN SHIT • 7"

Raging thrash. Noisy, chaotic, heavy punching drums, quick "chunk-chunk" breaks, and a spun out graveled voice screamer fronting the whole auditory riot. The speeds these guys reach can be mind boggling. And I have to give credit for the superior cover of "Glue." Pretty good record. Don't let the Michael Bukowski cover art put you off. At least it's not a skateboarding skeleton! MA (Gash Records/PO Box 239/Nth. Carlton 3054 Vic/Australia)

AMY BLASCHKE • CD

Amy needs a coffee enema. She needs somebody to grab her by the shoulders and shake her really, really hard. Wake up, Amy!!! WAKE UP!!! You've been singing the same song 9 times, over and over. Either write a new one or get off the stage. Christ, this is dull. MH (Luckyhorse Industries/PO Box 18127/Seattle, WA 98118)

THE AUTHORITIES • Foreverready 7"

This record contains four tracks of messy, loud, and distorted punk rock from this Seattle foursome. They seem to possess penchants for '70s metal ala AC/DC or Scorpions, Antiseen like destructo rock, and a bit of blues swagger. This rocks pretty nicely. SJS (PO Box 27093/Seattle, WA 98165)

Review items with UPC Bar Codes printed on the covers go in the trash. Special "promo only" pressings go in the trash. Items missing their full packaging or terribly defaced go in the trash. Everything else we review. We do not send out promo copies of HaC to people that send in promos for review.

ANGELVILLE • Can't Go Home CD

Thrashy Northern California punkers spitting out some competent hardcore. A faster Balance Of The World, brought into the 21st century. They're representing the X and they know how to get their point across. It only takes a moment to read the song titles and understand that these boys have a few things to yell about: "My Curse," "A Coward's Epitaph," "Haunted for Wanting," "Bible Belt Whipping," "Hollow Eyes, New Hampshire Dies," "Losing with Grace," and "Drawn Guns & Trust Funds." Though you can't always make out the lyrics through the screams, the lyric sheet does a nice job of clearing things up. I am often embarrassed to read the rhetoric on slickly-produced thrash albums, but I was quite impressed with the lack of bullshit in Angelville's messages. I can recommend this to fans of chugga-chugga hardcore with a good dose of speed-metal thrash. Seven songs and seventeen minutes of hardcore music from Angelville. DO (Happy Couples Never Last/PO Box 36997/Indianapolis, IN 46236)

AMERICA IS WAITING • In The Lines CD

Well, I'm not sure what America is waiting for, but while we're waiting it would have been nice to have some lyrics. Musically this is math rocky, but nothing overly crazy. There's a lot of Fugazi going on, but I'm not sure how many people still find that interesting. Bottom line is I wouldn't book a show for these guys as they might be all sorts: smokers, carnivores, shower pissers, record stealers, who knows. Where are their hardcore credentials? Yes, it sounds fucking stupid, but where are you coming from? What do you care about? Who are you? You probably like to scratch your asses, sniff your fingers, and then shake my hand. It's okay when Tragedy does that, but not some indie rockers, please. MH (DieDieDieMond Records/PO Box 161925/Austin, TX 78716)

Record Reviews

ALLEGIANCE • CD

I was ready to rip this thing to shreds. San Francisco straight-edge?! C'mon! And yet, I guess that scene exists there these days. And believe it or not, this band rips!! None of that Bay Area pop crap. More like they studied up on NYHC, which is always preferable over Op Ivy or any of that dreck. Thunderous music tightly wound around hard hitting percussion and thick chunking guitars. Definitely nothing new or groundbreaking, but the delivery is intense and convincing. I'm hooked! The lyrics to "So They Said" are great: "We're about twenty years old/still young/still lost/still confused/still on a short fuse." Hell yeah! This has seven new songs (as well as a cover) and their five song demo. Awesome disc! MA (Anchor Records/PO Box 154/3495 Cambie Street/Vancouver, BC/V5Z 4R3/Canada)

ARAB ON RADAR • Queen Hygiene II/Rough Day At... CD

So, honestly, this is the first time I hear Arab On Radar. I wasn't expecting a bunch of drunk musketeers writing songs about piss and a big old dung beetle hitting the drums somewhere in the back, but that's pretty much what they sound like. I mean it really sounds like sticking your head inside an electric beehive. The lyrics are pure dada nonsense, endearingly spiked with word plays about penises, yellow snow, nipples, vaginas, and lots of other things that make life fun. I so want to go out and beat the shit out of these pretentious little fucks. To think that this bullshit cacophony is probably getting them laid left and right... Ah, what a fucked up world we live in. MH (31G/PO Box 178262/San Diego, CA 92177)

ALTAIRA • Weigh Your Conscience CD

Songs that go over 4 minutes long without going anywhere. Seven songs more on the pop punk side of things. Id say their favorite band is Leatherface. NW (ADD/PO Box 8240/Tampa, FL 33674)

AK 47 • Free Palestine CD

This band from Victoria has got their shit together. Twenty-one tracks of political punk rock that is musically a mix of raw fast hardcore, and more melodic new school punk. The lyrics are fiery and poetic, railing against the state, religion, prisons, and the good ol' US of A. There is tons of hope here and the band is very much into working class solidarity, revolutionary politics, and land based revolution. I like this because its catchy and melodic at times but it still maintains a raw, harsh edge. This is an awesome DIY release, a CD-R and photo copied lyric sheet with words for all 21 tracks. This is some good shit, and I heard they play a lot in Victoria, so check em out if your in the area and into raw and talented hardcore punk that matters. CD (\$5 to Tony Goluzza/Box 1034/1720 Douglas St./Victoria, BC/V8W 2G7/Canada)

AMENRA • Miss I: Prayer [V-I] CD

Amenra offer up five songs, each of them played in the metal-laden, heavy hardcore, double bass beat style. Of course, Amenra are sure to cover all the bases of this genre. They give you crushing guitar drum moments juxtaposed with harmonic vocal elements that lit with an uneasy softness. Amenra do all the things bands like this do, and they do a good job of it. One measuring stick I have for metal hardcore is this: it is true that the louder you play it, the better it sounds. If so, then it is better than most. As personally tired as I may be of this style, Amenra still passed that one. The only lingering question is: How can there be so many bands like this from the tiny country of Belgium? Do they hand out double bass pedals in the schools there? LO (Mark Hallaert/Stadelan 4/8501 Heule-Kortrijk/ Belgium)

KM= Kent McClard,
MH=Marianne Hofstetter,
NW=Nate Wilson, MA=Matt Average, DJ=Dave Johnson,
MAH=Mike Haley,
DO=Dylan Ostendorf,
DH=Dave Hall, PK=Paul Kane, CF=Chuck Franco,
CD=Chris Duprey, Brett Hoglesball, FIL=Fil, CU = Christian Unsinn, SJS=Steve Snyder & LO=Lisa Oglesby

ANAKRID • Reality Is Elitist... CD

Nineteen tracks of fucked up, disharmonic sounds. Anakrid makes noise. Noise that one might call thrash, and another might call dexterous soundscapes. It is a definite acquired taste to say the least. If you think you would enjoy not eating for days, then going to a wind chime factory to do some home made drugs while Bastard Noise re-mixes Muslingauze, then you will be a fan of Reality Is Elitist. MAH (PO Box 50454/Columbia, SC 29250)

ASSASSINATE • 7"

This is PDX raw punk. Hardcore punk in the vein of a shit load of kick ass d-beat punk bands past, present, and future. Mr. Hopper rocks the six strings like no other playing in some of the best bands to come out of Portland. The lyrics much like the music is reminiscent of life at its best full of fake people and trying to survive while Babylon burns in hell. If you like Anti Cimex, Discharge and all of that, get this little 7" and play it loud. CF (Whisper In Darkness/PO Box 40113/Portland, OR 97240)

A PERFECT MURDER • Blood Covered Words CD

If this was on vinyl I would be checking to make sure that it was on the right speed. A Perfect Murder are one of those metal bands that just feel like they're playing to slow. Maybe its the vocals, the singer's scream is the kind of low pitch that only seems to be attainable by playing a record too slow. Maybe its just too heavy for me but I just couldn't get into it. Definitely only for those who are hechers at heart. BH (Cyclop Media/16 Du Charron/Levis, QC/G6V 7X5/Canada)

THE AUDIO RAPISTS • Weapons Of Mass Destruction CD

The name is really questionable; I'll get that out of the way right here at the beginning. Looking beyond that we find straight-forward hardcore punk that's somewhat old school without being thrash. The lyrics cover the usual anti-establishment/consumer culture stuff. Its nothing new but seems heart-felt which is probably the best description of this record. BH (\$5 to Insulin Dependent Records/1416 Lincoln Woods Dr./Baltimore, MD 21228)

ANTIOCH ARROW • Gems Of Masochism CD

This CD is pretty great but off the wall. I was told that this was their last recording and this is a repress. The other Antioch Arrow release I know has some of the most spastic songs I have ever heard. Super fast offbeat drums, noisy guitars and a sort-of nasally exhaled scream. Sonic and flamboyant, crushing and jolting. This CD is way more controlled. You can still hear the offbeat drumming and the jangle of the guitar; but this is more suave sounding. "Gems" has this geeky dark sound that dwindles over every song. The cover photo shows them wearing black lipstick and white face make-up. It's pretty awesome. You decide. It's haunting. It's dark. DH (31G/PO Box 178262/San Diego, CA 92177)

THE BAR FEEDERS • 50 Ways To Leave Your Liver CD

This is actually okay considering the one dimensionality of it. Punk rock and roll similar to Against Me!, but with a way more blatant country bar scene vibe. The label must have put the bands old CD in the new cases, because none of the lyrics match the songs, and there are only 11 tracks instead of 16, like it says on the cover. CD (ADD Records/PO Box 8240/Tampa, FL 33674)

APOCALYPSE POW • Smash The Superstition! CD

Apocalypse Pow are part of the new tech punk with male and female vocals, synthesizer, organ, and catchy biting pop influences. In the same stylistic universe as Pretty Girls Make Graves or The Cinema Eye or Mile Marker. This is pretty damn good. I have listened to this every day for the last two weeks. These five tracks are just really catchy and interesting, and I am not usually too interested in this style of music. I am sure this band is going to catch on fast. Apocalypse Pow features Dan from The Exploder on guitar and vocals. KM (Pop Faction Records/www.popfaction.com)

BATHTUB SHITTER • Lifetime Shitlist CD

Henmarer goes to his porcelain throne to contemplate the events of the day. In deep contemplation he boggles his mind with thoughts of past and present poops. He considers the time he ate some bad sushi, ouch! That wasabi can burn if one is not careful. Soon an explosion erupts another song idea for one who realizes that what goes around comes around, or what goes in comes out. Poo influenced grind. CF (shitjam.com)

THE BELLAKUN • ...Can'tar Para Espantar La Soledad CD

The Bellakun features members of Egon. The play soft and pretty indie rock with a lot of harmony and piano. Their romantic sound fills the room with a silky vibe. Dylan would love this. LO (Has Anyone Ever Told You?/PO Box 161702/Austin, TX 78716)

BRUNO & MICHEL ARE SMILING • 3" CD

This is a mix of samples, electronic rhythm and noise, distorted shouts, and some significant copyright infringement. It seems to me that the whole is a suite of pieces centered around US and German war economies, maybe. Reference Etant Donnes or SPK. Generally not pleasant listening. The CD closes with an excerpt from a lecture on anti-Semitism and national socialism. SJS (bruno-and-michel-are-smiling.com)

BUBONIX • ...From Inside CD

What we have here are twelve politically motivated songs by some kids on a steady diet of Refused, Boy Sets Fire, and bands of that ilk. Kind of stale, but may interest fans of the aforementioned groups. MAH (Hahlgartenweg 11/65549 Limburg/Germany)

BLACK SOUL CHOIR • Cardinal CD

I think that what sets Black Soul Choir apart from a lot of other hardcore bands is the fact that they really know how to write songs. They don't just go for a specific sound, they write real SONGS. And most of those songs are really, really great. BSC plays excellent emotional hardcore (but not screamo) with all the necessary twists and turns, but this is one step up from the usual emo bands because this is so much more mature sounding. I mean there's no fucking around here, no sloppiness. Everything is where it belongs. This CD is a highly concentrated, intelligent piece of work. The more I listen to this the more excited I get about it. (Just the mere fact that I've listened to this about 20 times already should tell you that it's pretty good). There are many different textures and sounds on here. A CD well worth exploring. MH (Init Records/PO Box 3432/Mankato, MN 56002; initrecords.com)

BURY THE LIVING • Burn This Fucking Nightmare LP

I would have imagined if you were from Tennessee you would at least tune your guitars to C and play really dark and heavy, well I'm wrong as usual and now I am reckoning with some fast old school style hardcore punk with rough shouted vocals about the fucked uppedness of the world. Awesome style here, fellas. This makes me want to go through bricks through windows. If Elvis was alive and heard this, he would probably shot himself in the face. Good. Fuck Elvis. CF (Soul Is Cheap/PO Box 11552/Memphis, TN 38111)

BLEED FOR PAIN • We Died In 2001 LP

Along with everyone and their mother, I love Japanese hardcore! I was pretty excited when I picked this up although the artwork seemed immature. When I opened it up I saw that the insert artwork was even worse. A woman with fire shooting from her vagina seems pretty fucking tasteless to me. Musically I wasn't impressed either. It has sort of a crossover sound meets grind. Sounds cool but then no, it's not. The vocal harmonizing is awful and the vocals are mixed too loud. So there you have it. Crossover, good; grind with 'woahs', bad. All the lyrics are in Japanese so I don't know if they are as lame as the artwork. The cover says they broke up in 2001. Good riddance. DH (Earthbound Records/2A 1-15-8 Hatagaya Shibuya-ku/Tokyo 151-0072/Japan)

BLOWN TO BITS • Fuck American Xenophobia 7"

If you slow down bands like Siege and Drop Dead a tiny bit and you'll come up with something like Blown To Bits, and throw in some crust for extra grittiness. Obliterates their previous EP. Churning tempos, gravely throaty vocals and buzzing guitars played with a wire brush. Great back cover and insert art round this out. Recommended! Comes on clear vinyl. MA (Battlekry Records/PO Box 381224/Climont Twp., MI 48038)

BLUSUM • Go Slowly All The Way... CD

10 songs, 38 minutes. A two-man band playing quietly pleasing quiet songs. There is some experimentation with keyboards and all kinds of effects going on, sometimes a computer bleeps and blubbers, sometimes nothing much happens at all. It's quietly pleasing in a quiet way. I think I said that already. Music to fall asleep to, which is okay. We all need to sleep sometimes. Normally, though, I—and I would assume the majority of HaC readers—prefer music to crack skulls to. This CD is all about music. That's all that you'll get from it. There's no sense of urgency nor is there anything personal about this product. I'd always choose the shitty basement recording of some punk kids screaming their heads off over this. That might not be fair to Blusum, but that's the way I feel. And I'm free to feel whatever the fuck I want. MH (Second Nature/PO Box 413084/Kansas City, MO 64141)

BORN DEAD ICONS • Ruins LP

What I have heard is true, this band does sound similar to Mötörhead or Amebix. Born Dead Icons definitely have some bad ass running through their veins. Dark, gritty punk rock that sounds better louder. They do some songs that are faster and harder but they are few and far between. These are my favorites—catchy melodies and enough angst to smash a hole through a wall. If you haven't already heard them I would suggest looking into some older material as I have the last few weeks. They have quite a few releases. Born Dead Icons are great but easy to go unnoticed with bands like Wolfbrigade or Mötörhead. DH (Trujaca Fala/PO Box 13/81806 Sopot 6/Poland)

BRIGHTER THAN A THOUSAND SUNS • CD

The best term I can come up with for this is emo-metal, sometimes this is very metal but then it will slow down and take on a more intense vibe. The singing is not all out screaming but not exactly singing either, at times it does get a bit screechy. The lyrics are in Russian so I don't have much to say about their content. BH (Old Skool Kids/PO Box 64/109147 Moscow/Russia)

CANDY SNIPER • Low Art CD

This is somewhat rockish, but still has a lot of intensity. The best comparison I can come up with is The Exploder. The songs are mid-tempo for the most part but there are times where they slow down a bit both in the heavier sense and in the mellow sense. These tempo changes are usually short lived and the songs return to the driving beat that they normally have. Vocals range from sung to screamed with neither really dominating. Overall this is really worth checking out. BH (Jon Wood/15 Denver Rd./Dartford, Kent/DA1 3LA/UK)

CRIPPLE BASTARDS • Desperately Insensitive LP

This is one insane slab of wax. Cripple Bastards plays an extremely brutal mix of grind, metal, power/violence, and hardcore. The dark, poetic, wordy, and overwhelmingly negative lyrics compliment the technicality of the song writing. This band is unbelievably tight and harsh. Italian hatecore, not for the weak. CD (Deep Six/PO Box 6911/Burbank, CA 91510)

COLBOM • Famous Last Words 7"

I have no idea why they chose this name, but despite the name this is a great 7" record. Quick and melodic with well written songs and catchy singing. Really good. Featuring Mike Kirsch of Torches To Rome/Bread and Circuits/Fuel/Please Inform The Captain This Is A Hijack on vocals/guitar, along with Aaron Cometbus (Astrid Oto, etc.), Devon (All You Can Eat), and Craigums (What Happens Next?, Scholastic Deth). A really good record, no kidding. Seriously, this is a great record. KM (No Idea! Records/PO Box 14636/Gainesville, FL 32604)

CHOP SAKIS • Ghost Town Crowd CD

Very noisy pop-punk, generally I wouldn't like it but there were points where the intensity level crept up a bit and it started reminding me of Hellbender. Of course then it would go back to sounding like Screeching Weasel and I would lose interest. Its tight and has a good amount of energy so its a solid pop-punk release, just not my cup of tea. BH (Little Deputy Records/PO Box 7066/Austin, TX 78713)

CAN I SAY • Through So Many Others 7"

These songs remind me so much of the earliest As Friends Rust releases. And I LOVED those. The recording could be a teeny bit better because they really end up sounding not very tight, but that's my only complaint. This is really cool. "Post Hardcore Syndrome" deals with bands that use the kids that do labels and set up shows as a stepping stone to greener pastures on their way to making it big. Just taking and taking and never ever giving anything back. A syndrome that will never cease to piss me off. This song also comes with a neat mosh part and some double bass drumming. Awesome! I just got a really good vibe from this. For the kids from the kids. MH (In A Heartbeat/610 Brooks Rd. W/Henrietta, NY 14586)

CATTLE DECAPITATION • To Serve Man LP

At first I was deceived. I have seen these bile spewing grind freaks play a few times and have all the records. I listened to this record on my friend's stereo and sounded like complete shit! I definitely didn't want to have to dis one of my favorite live grind bands! Alas, it was just the shittiness of his stereo, not of this record. This Cattle Decapitation record picks up the recording quality from previous releases and has a lot more hooks in the song writing but still sticks with their trademark style of vile gurgling and oozing grind with humorous, violent, and disgusting lyrics of what a giant piece of rotten shit the human race is. If you like your drumming blasting, if you like sick riffing, and if you like your vocals puking then get Decapitated. CF (Deep Six/PO Box 6911/Burbank, CA 91510)

CHANGES • CD

Changes blasts out 7 songs in the tough hardcore style. Their songs are driven forward by distorted and thick guitar tracks, a consistent drum tempo, and straight forward vocals. Solidly written and delivered. Changes does not miss a beat when rocking out. You get a few melodic riffs now and again but most of the sound is just full bore hardcore. All the lyrics are in Russian, but the song titles lead me to believe that this band is influenced by the straight edge youth crew scenes that promote unity, commitment, and struggle. After all, the picture on the back cover has a sing along full of finger pointing. The label is from Moscow and I think Changes is as well. LO (Old Skool Kids/PO Box 64/109147 Moscow/Russia)

CHRISTOPHER DOUGLAS NEUMANN • American Songs Of Hope & Distress CD

Fourteen songs of country-blues influenced singer/songwriter style of folk, plus a cover of "This Land Is Your Land" by Woody Guthrie. The vocals are gruff and seem a bit contrived at different points of the album. The lyrics are mainly political, denouncing the current state of politics in the United States. Although I generally agree with his political stance, the overall tone of this record is pro-American which makes me uncomfortable. There are also references to "the lord" and "god," which doesn't quite sit right with me either, even though these references are in the context of his writing style and not advocating religion. Apart from the lyrics, the music is fine for the style but not something I would gravitate to. I like the general DIY feel of the end product. Fans of Lucero may like this. PK (Fistolo Records/PO Box 2836/Upper Darby, PA 19082)

COMA ETERNAL • I Am The End CD

And I am at the end. Phew, full on metal attack here. Relentless double bass drumming and guitar noodling, then all of a sudden, a most emo emo-break with desperate and much prettier singing. There's probably a whole scene of bands out there that do this sound. I just don't really know any of them. Apart from a not so brilliant sound this is pretty good for what it is. This might just be a demo. It would certainly explain the thin production. Lots of negativity in the lyrics. Nothing wrong with that. Check this out if you like that whole metal thing. MH (The Nuance Formula/819 North 15th #201/Milwaukee, WI 53233)

DIABOLO ROSSO • Never Follow... LP

This is not at all what I expected a band made up of ex-members of Luzifer's Mob, Dead Beat, and Fear Is The Path To The Dark Side to sound like. I was expecting a thrashy or metallic sound, but not this kind straight up back to the fucking roots hardcore. Lots of thought went into writing these songs. This kind of style seems simple but DR do everything they can to vary their sound and inject as much energy as possible. The end result is really quite catchy (but not poppy). Hard, but not bone-headed. Fits right in with a newer wave of bands that eliminate all the metal in their music and instead go for raw power. Think RKL, Poison Idea, The Promise, that kind of thing. Nice booklet with outspoken lyrics and great layout included. You can't lose here. Great fucking record all around! CD out on Per Koro Records, Germany. MH (Sabotage Records/Hacketauerstrasse 30/51063 Cologne/Germany)

DISCARGA • Sem Remorso 10"

At first I didn't like this as much as the first LP, but after a few listens it really grew on me. The intro starts all jazzy and soft and builds up into some rad anthemic fastcore. "Ate Cuando" is about those who kill with the power of the state, and has an almost free jazz, noise style break that stood out. The rest of the songs on this side are simple and bouncy, but maintain a razor sharp edge. I love how this band sings about things that matter, but they have a down to earth, unpretentious style. The last song is a really good dub reggae song. Discarga fans and anyone looking for ripping third world hardcore will not be let down by this release. CD (625 Thrashshore/PO Box 423413/San Francisco, CA 94142)

THE DAMAGE DONE • CD

Somewhat melodic, mosh-metal that ranges from a slow grind to warp speed with a few songs that sit in the mid-tempo area in-between. Its well-done but sort of gets lost in the sea of bands that play this style of music. BH (Rival Records/PO Box 5242/Concord, CA 94524)

DEATHCYCLE A.D. • Religion Is Mind Control CD

Four straight forward hc/punk songs with semi-crusty male vocals. The lyrics revolve around rejection of religion, the government, relationships, and general disgust for the world we live in. The guitar solos in the first song bothered me and the simplicity of the lyrics in the first 3 songs could be improved upon. Otherwise, this is fine for a demo. PK (\$2 to Ron Grimsldi/6 Manchester Dr./Bethpage, NY 11714)

DESPITE ALL THIS... • CD

Despite All This plays fairly simple pop punk with fake English accents and repetitive Blink 182-esque hooks. These songs can be catchy, but so can Syphilis, so that's not necessarily a good thing. Fans of The Lawrence Arms, the mall, and puberty will dig this CD like a motherfucker. MAH (\$6 to Justin Gilbert/175 Partridge Pt./Fayetteville, GA 30215)

THE DEAD • True As Fuck 7"

Hardcore with metallic and posi youth influences. I would say these guys love the Bridge Nine style hardcore stuff. Eight songs in all. Not bad, not good. NW (Brainsick Productionz/Von Der Tinnenstr. 6/48145 Münster/Germany)

DEFCON 4 • CD

Certainly one of the most interesting bands I've listened to in a while. There's a definite mid eighties influence with the varying tempos and expansion on the hardcore sound prototype. Mix Black Flag with Enochchrist, Born Against, and The Crucifucks. Tweaked hardcore that crunches and slams more than it thrashes. The style is dark and out of step. The lyrics reflect this well in songs like "Hate Police," "Son The Rat," "Pharmacopia," and "Heaven's Gate." This is a definite keeper. MA (rodentpopsicle.com)

DENUNZIO • The Three Point Stance CD

Hailing from Denver, CO, these jokers pay tribute to their city's emo legends, Christie Front Drive, with a tray layout that mirrors the back cover of CFD's first album. Stylistically, DeNunzio is completely different, more like Uphollow or Weston with their silly storytelling and upbeat, jangly rock. It's not the cleanest production or the most perfectly planned melodies, but on tracks such as "Haddadigm" hit some great high points. Now for an obscure reference... if anyone's heard "Buzz Aldrin" by the band Maxiwagon (on Omnibus Records), that is VERY reminiscent of these guys, at least on a third of the tracks. This brings us to an interesting side note; all three of the band members take turns singing the lead, resulting in very distinct sounds alternating throughout the album. One guy sounds like the singer from Silver Scooter, while another like the singer of Pavement maybe. Pretty fun little group. Check out the website if it sounds interesting to you. 14 songs, 49 minutes. DO (HEJ Music/3109 W 37th Ave./Denver, CO 80211)

DOOM BUGGY • Versus The Beast CD

This is a strange one. Doom Buggy play upbeat songs with a lot of rock and blues influences. Each one a long and intricate building of guitar harmony and alternating drum tempos. The vocalists adds a dramatic touch with the narrative delivery that comes to the forefront in each song. Her lyrics drip out in poetic ways and tend to stop just when you think the chorus is coming. I don't know much about the song topics because they only have the lyrics on the web page and I wasn't about to check it since I think that is lame for people who have the CD in their hands. All on all Doom Buggy has an original take on the sultry punk sound which has a spotlight on vocals as the music twists and turns behind that. LO (Noisemaker Records/PO Box 71208/Shorewood, WI 53211)

DIRTY TRICKS • Bloody Breakfast CD

Dirty Tricks give you modern rock and roll that has a few nods to early punk and a few more to garage rock. This set of songs bubbles over with energetic guitar riffs, nice vocals distorted into an edgy poetry, and a tempo that does not bore. You can get lost in the noise and chime in for the chorus. In a alternative rock world ruled by The White Stripes, Jet, and Hot Hot Heat it seems that Dirty Tricks are giving the kids just what they want. Satisfying rock and roll with a distinct edge and classic flavor. LO (2255 Des Erables #20/Montreal, QC/H2K 3W4/Canada)

DEAD SURE • From Your Head To Your Sacrum CD

The first comparisons that come into my mind when I hear this are 400 Years and Milemarker. Its rock-ish hardcore (or maybe hardcore-ish rock?) with vocals that range from sung to screamed. After listening to this for a while it takes on this plodding quality. There's some dynamics but the songs just seem to be lacking in the variation department and interest starts to fade. BH (No Idea! Records/PO Box 14636/Gainesville, FL 32604)

DISFEAR • Powerload 7"

Fucking holy smashing skulls!! This is one heavy record! Brutal and relentlessly powerful d-beat in the ultra crushing Swedish style. The vocals are by Tompa (Skitsystem, At The Gates), and the music is similar to Skitsystem but with more rock n' roll riffs as opposed to dark and scary riffs. Three songs on this 7" and they are apparently their first recording since 1997, according to the inserts. This is already one of my favorite d-beat bands, and they should be yours too. Fuck yeah!! DJ (Throne Records/PO Box 8035/33200 Gijon/Spain)

THE DUKES OF HILLSBOROUGH • If We Only Had Someplace To Go CD

Slow to mid paced emotional and screamy hardcore that didn't do much for me, it seems as if they are really into making this music, but this isn't really my thing. I wish I knew some bands to compare this to, the vocals are similar to Against Me!, but the similarity ends there. At the end is a mildly entertaining track that is a very country western, drunken cowpoke type thing, and something about the fine art of goatfucking as well. CD (ADD Records/PO Box 8240/Tampa, FL 33674)

DYSTOPIA • The Aftermath... CD

Seventy minutes of musical oppression. Dystopia's cranium crushing power and twisted apocalyptic vision pours forth a devastating background of musiconoise. If something gets in their way they just slowly roll over it with an all consuming weight. Intense and overpowering. Four tracks from 1995, 1996, and 1997 combined together to create the sound track for the after math. This is a repressing of the CD that was originally on Crawlspace. KM (Throne Records/PO Box 8035/33200 Gijon/Spain)

DANMUSH • From Here... CD

Seven tracks of fast hardcore from these four women. The pace and the female vocals remind me of Melt Banana at points, but the ten minutes of music on this disc are mostly straight forward blasts of fast paced hardcore punk sung in Japanese. Personal/political lyrics that were translated literally, which made it hard to figure out what the songs were about, other than general themes. PK (Sound Pollution/PO Box 17742/Covington, KY 41017)

DISPENSING OF FALSE HALOS • What If I Was... 7"

This starts off very mosh metallish then lingers into some bad emo part where live I bet singer probably screams the lyrics without the mic and stares at the ceiling. Lots of chugga-chuggas, and open Es played here. I hate this shit. NW (Init Records/PO Box 3432/Mankato, MN 56002)

DURANGO 95 • Take Me Away CD

This German band has been around for a while. They did quite a few records, and seem to have a big fan following. Durango95 does the Kid Dynamite/Lifetime thing. It's just that their singer isn't any good, so he gets real boring after the first song. These guys seem to be sincere, their lyrics are good and very punk, plus the layout of this CD is well done too. Too bad the monotonous vocals ruin it all. CU (Stereodrive Records/Von Steuben Strasse 17/48143 Muenster/Germany)

ENFORCER • Trail Of Darkness 7"

Enforcer plays bearish straight edge hardcore with thrash influences. Sort of like Crucial Unit or Rambo, but with no sense of humor. I could see this band getting big, but I still think they suck. MAH (Crucial Response)

EVIL • cassette

This band from Poland play some old school sounding death metal, sort of like Bolt Thrower. This is pretty fuckin' brutal, and kept me head banging through a few loads of dirty dishes. Not many metal bands do that for me, but this did. The lyrics are very political, sung in Polish with English translations on a full-page fold out insert with artwork on both sides. This shit kicks ass for sure. CD (Trujaca Fala/PO Box 13/81806 Sopot 6/Poland)

ENDSTAND • Hit And Run CD

Four metallic hardcore songs from this Finnish band. The dual guitars lend some nice melody to these personal/political infused tunes. The male vocals (sung in English) have that trademark Scandinavian tone to them, most evident in Refused and more recently in the scorching red hot Danish band, Lack. Some of the songs have good breaks, but overall I think these songs could be even more dynamic and with a strong punch in the lyric department, Endstand could be one of the strongest contemporary hardcore bands from Europe. PK (Combat Rock Industry/PO Box 65/11101 Riihimäki/Finland)

EYELESS • All Life Ends CD

Metally thrash from Italy. This doesn't stand out from the pack very much. Its tight but it seems to lack the intensity of the bands that obviously influence them, ie Tragedy. The recording quality could also stand to be a bit better. Its worth checking out if you absolutely must have every thrash record that has some melody and some metal. Otherwise there are other bands that have done this sound better. BH (Guido Bisagni/Via Castellani 14/15100 Alessandria/Italy)

THE FALLOUT PROJECT • Architecture Breeds Rust CD

This record contains quiet intros preceding loud meditative heavy guitar hardcore with drifts of feedback and deep low-end rumble throughout. All the instruments and the vocals seem mixed together well and the songs feature enough shifts and dynamics to remain interesting throughout. Dark and moody music, heavy as iron that sounds good when played loud. The handmade package is exceptional. Considerable care went into this hardcore document. SIS (Dare To Care/PO Box 463, Stn. C/Montreal, QC/H21 4K4/Canada)

THE FREEZE • Land of The Lost/Rabid Reaction CD

Personally, I love The Freeze. I have been listening to these two LPs for 20 years now. I think they are awesome records. The Freeze was one of my favorite Boston bands from the early '80s. They often get overlooked for SSD, DYS, Negative FX, or Gang Green, but in my opinion The Freeze were just as good as any of the aforementioned bands, and way the fuck better than Gang Green who in my opinion were the most overrated Boston band ever. Anyway, this CD reissue features both LPs plus some bonus tracks. Awesome raw hardcore music played with a lot of smart ass attitude, in your face punk spirit, and a very solid melodic base. The Freeze helped define hardcore and this CD is a classic not to be missed. KM (Doctor Strange Records/PO Box 1058/Alta Loma, CA 91701)

FROM ASHES RISE • Nightmares LP

I was really quite disappointed with the From Ashes Rise songs on the split LP they did with The Victims. When I heard that split LP I figured they had simply tapped out their creative energy, but Nightmares proves that even though From Ashes Rise has been around for quite some time now they are still capable of putting together a third full length worth of material. These twelve songs are powerful and hard hitting with plenty of character and atmosphere. Definitely worth the price of admission for returning From Ashes Rise enthusiasts, and very much worth a first time listen for those that like dark, thundering, harsh hardcore with a melodic underbelly. KM (Jade Tree Records/2310 Kennwynn Rd./Wilmington, DE 19810)

FIFTH HOUR HERO • You Have Hurt My Business... 7"

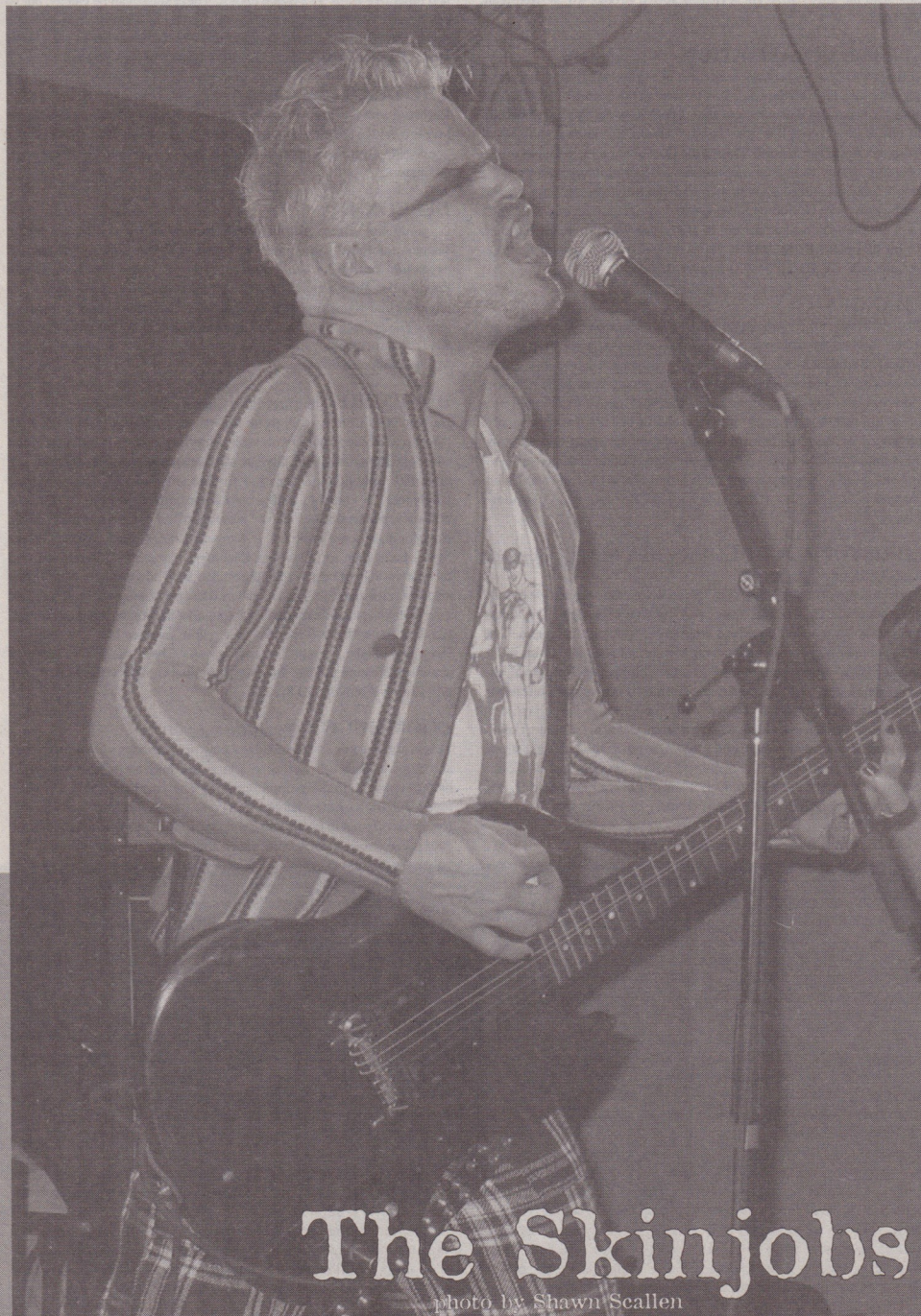
This record contains four tracks of upbeat pop punk from this Quebecois quartet. Their dual guitar sound is loud and energetic. Their intelligible boy and girl vocals take turns from track to track and help this band stand out just enough from the pack. SJS (No Idea! Records/PO Box 14636/Gainesville, FL 32604)

FRONTIERA • Strana Corsa CD

Fourteen upbeat rock songs from this Italian three piece. The male vocals are sung in Italian with back up vocals in most of the songs and an occasional guitar solo here and there. The lyrics are all in Italian, with no translations provided. Taking a stab at the content, I would say that it mainly revolves around personal politics. There was also some writing included in the booklet which I would have liked to have been able to read. Even though the music on this CD did not excite me, I really wish I knew what Frontiera were singing about, because they seem passionate and sincere. PK (Green Records/Riviera Mugnai 32/35137 Padova/Italy)

FRANCIS BRADY • 7"

A band made up of 8 Germans, no wonder they already broke up... Can you imagine sitting in a van with 7 others who know everything better than you and start every other sentence with: "Pay attention! (Pass auf!)"—which, by the way, is the rudest fucking thing since pissing on somebody else's shoes went out of fashion. But enough with the German-bashing. (And this has nothing to do with Francis Brady anyway. I've only ever met their drummer, but he is one of the nicest and most genuine people ever.) I was so looking forward to this and I wasn't let down. Epic, crushing hardcore with one guy and two women on vocals (and just as good as My Precious). Total wall of sound. Brings to mind bands like I Am The Resurrection and Honeywell, and seriously, is that a bad thing? Look, I always say: if it's good enough to put on a mix tape, it's good enough to buy. So break out the cassettes and get this. MH (wild-zero.de)



The Skinjobs

photo by Shawn Scallan

FESTA DESPERATO • cassette

More awesome hardcore/punk brought to you again from the Czech Republic. Raw and Fast hardcore with hooks.. what more could you need? They even do a Reagan Youth cover that doesn't suck. NW (Ultima Ratio/Kokavec Miroslav/Spacilova 11/61800 Brno/Czech Republic)

THE FLYING LUTTENBACHERS • Systems Emerge From Complete Disorder CD

Weasel Walter conceives and executes the entirety of this the twelfth Flying Luttenbachers full length. The concept here is concerned with the rise of a new and sentient life form following extinction of all earthly matter. Instrumentation seems to include bass, electronic percussion, guitar, piano, synthesizers, and samplers. Beginning with shards of distortion and broken rhythms the music becomes increasingly focused and dense as the CD progresses. Eventually from a noisy orchestral setting a mass of sound coheres and takes flight repopulating the void. Fun music in an apocalyptic sort of way. SJS (Troubleman Records/16 Willow St./Bayonne, NJ 07002)

GNATS SUCKER • All Thing I'll Never Say 7"

I can't remember where I got it from, but I own this really obscure 7" compilation of Japanese SXE bands called Youth Never In Despair. I pull it out every other year and listen to it. It never fails to put a smile on my face. There's just so much youthful enthusiasm going on. Gnats Sucker is on that comp, so I was really pleased when I saw that 625 was going to do this record. This is a demo recording from 1990 and it may sound a little dated, but at least they don't sound fucking jaded and pleased with themselves like so many contemporary bands. Gnats Sucker sounds more Uniform Choice than Wide Awake and they have really cool breakdowns and melodic bits, just great spirit overall. There are no lyrics here, which is okay as I'm sure they wouldn't make any sense anyway. Cool stuff!! MH (625 Thrashcore/PO Box 423413/San Francisco, CA 94142)

GRABASS CHARLESTONS • The Greatest Story... CD

Grabass Charlestons are your quintessential No Idea band that people don't really know about. They play solid, melodic, and smart hardcore that sounds good on record and wonderfully raw live. They are easily compared to Hot Water Music, Panthro UK United 13, or Leatherface in the way they rock bittersweetly. There are so many bands like this from Florida, and so many more being bred on the streets of Gainesville for the future... its staggering, really. I hope this band comes to play my town soon because these bands always pack a nice punch live. Fans of No Idea-esque punk take note, Grabass Charlestons are here to rock you. LO (No Idea! Records/PO Box 14636/Gainesville, FL 32604)

THE GROADIES • CD

The Groadies plays seven tracks of greasy and grimy punk rock, that has a hidden pleasant side to it. The vocals are sometimes rigid, but are sung in a mild-mannered way from time to time. Bands like Bikini Kill come to mind when listening to this CD, and that's a good thing. MAH (Failed Experiment Records/5420 Bishop St./Chicago, IL 60609)

GUNMOLL • Board Of Rejection CD

Fuck, this is good! The first song jumps right out with a gritty melody reminiscent of the first few Jawbox records. I was hooked from there but throughout this CD Gunmoll capture all the sweet intensity of bands like Jawbreaker, Jawbox, and Leatherface the way they sounded in the early '90s—though there is no mistaking that they are a melodic punk band from Gainesville. This set of songs plays nicely between soft and strong sound, hitting the mark in all the right places. This set of songs speaks to the hearts still beating our chests, the voices searching to get out from the bottom, to hope still hoping, and to the soft poetry of life's timeline. Fantastic. LO (No Idea! Records/PO Box 14636/Gainesville, FL 32604)

HELLBLOCK 6 • Nuclear Age CD

Started off promising with some early Godflesh-like lurching rhythms that hit like a brick. But soon after degenerated into stoner rock. While there are moments where the guys can nail it, there are too many instances of songs lasting longer than they should, which eventually becomes tedious and dull. But if you're passing the bong I guess the sense of time is lost and minutes can feel like seconds, or vice versa. MA (worldeaterrecords.com)

THE HOLY MOUNTAIN • 7"

This record contains five tracks of political punk. The drummer keeps a medium tempo under a mountain of sludge guitar and bass. Vocals are unintelligible hoarse shrieks in front of the rest. Lyrics consider war, war, and the horror of modern living. The song are each about one minute too long. SJS (No Idea! Records/PO Box 14636/Gainesville, FL 32604)

HUMAN KAOS • Some Seconds Of Pain To Rise CD

Five tracks, twenty minutes. HK plays really dark and harsh hardcore with a little bit of a metal edge. I'm reminded of bands like Nothing To Prove and Lack. Really intense stuff with quite differentiated songwriting. Sort of technical at times, but it never loses focus. Lyrically, they are pissed off at a world in which we treat each other like shit. "Nothing kills better than a spiritual surrender." The packaging is flawless; hand-numbered cardboard fold-out cover and a couple of lyric sheet/cards. Really cool, all the way through. Oh, they're French, by the way. Too many good bands in France, it boggles the mind... MH (Collectif Maldoror/Champrevault/58170 Luzay/France)

IN MEDIAS RES • The Adequate 7"

I'm baffled that all those shitty emo bands from 1993-95 would have a lasting influence. In Media Res sounds like they would have done well for that bleak time in music. Jangly, sassy, and yet dull. How much longer will this sound haunt us? MA (2 Keys Industries/7752 Weston Pl./Richmond Heights, MO 63117)

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INFECT • Indelivel LP

Fucking awesome! Infect plays brutally straightforward hardcore with an unrelenting thrash beat. These songs are especially energetic and raw, plus they have awesome lyrics. Infect sings about issues of liberation, gender, politics, and hardcore smartly. The LP comes with a fold out inserts with all the lyrics (Portuguese and English) and accompanying notes about the specific meaning and goals of each song. The stuff on this LP is inspired and exhilarating. You've got to hear this band. LO (625 Thrashcore/PO Box 423413/San Francisco, CA 94142)

IN THE SHIT • A World Of... LP

Well, I was surprised to hear this and be like, whoa, fucking good shit. The cover art is so badly scanned that it made me think this record was gonna suck as bad as the graphics. At any rate these guys play some balls out hardcore played at mid-paced speed. Gruff vocals ad to the raw sounding recording. I could easily be told this was the new Last In Line record and believe it. Amen to these guys where ever the fuck they are from. NW (Schandmaul Records/Postal Box 61/10937 Berlin/Germany)

I.O.U. • A Cause For Anxiety 7"

This record contains six tracks of snotty punk rock from Norway. I.O.U. dishes up short, fast, and loud tunes with basic rhythms heavily distorted guitar, and top heavy hoarse vocals. Lyrics are primarily concerned with consumer culture, work, and the horror of it all. SJS (Analemma Records c/o Odd Morten Skår/Floenbakken 6b/5009 Bergen/Norway)

I SHOT CYRUS • Tiranus LP

Another incredible release from the Brazilian scene, this girl and five guys (known as I Shot Cyrus) play some raging hardcore, with plenty of mosh-a-rific breakdowns and blitzkrieg fast parts "vandalismo thrash" at its finest. Fourteen songs in Portuguese, and one in Spanish. These ragers sound to me like a mix of scandi thrash like Crude SS, old school hardcore, and another band from Brasil that I think shares one member, Infect. The lyrics cover topics like American imperialism, fascist dictators, land struggle, apathy and religion. This band totally kicks my ass all over the place and should kick yours, too. The band name is also a reference to the classic '80s film about the gangs in New York, The Warriors. CD (625 Thrashcore/PO Box 423413/San Francisco, CA 94142)

JOLI ICI • CDep

These three songs take about 15 minutes to play through but they feel like an eternity. The trippy and atmospheric nature of the music makes it seem that each note is oozing towards your ears at a soft and steady pace. A convergence of mellow guitar, affected keyboards, haunting harmonica, and subtle vocals takes place in nearly every song. This is experimental, homemade music to space out to that serves equally well as the soundtrack to a session of painting or reading. LO (\$4 to Lo-Fi Records/8212 Circle C St./Buena Park, CA 90621)

THE JHAI ALAI • CD

Out of Singapore, The Jhai Alai played very modern sounding emotive hardcore. Kind of hard to believe this recording is almost 5 years old. Soundwise this goes from Merel to Nikad, Soulside to Orchid. Sounds like they're all over the place, but these are actually really tight songs. I love how they have all these parts with the swinging bass and groovy drums that put the ants in your pants. Love it! MH (Blk. 313/Ubi Ave.1, #05-457/Singapore 400313; jhaialai.tripod.com)

KAAOS • Ristinnaluttu Kaaos LP

Dear Mr. Felix Von Havoc and Mr. Fight Records Dude. Thank you so much for reissuing such a fucking bad ass piece of Finnish punk rock history for future generations of drunken losers like myself to fall over to. I would like to congratulate you for soothing my ears with the reverbed vocals and raw biting primeval hardcore sounds that people across the globe can cherish (oh, what a little gem we have here!). You can come to my house and help yourselves to my Soymilk and cookies any sunny day of the year boys and, Mr. Fight, you and I can have some of daddies soda while little Felix drinks lemonade. Once again thanks for sharing a good time with us all boys. XOXOXO. CF (Havoc/PO Box 8585/Minneapolis, MN 55408)

KETTEL • Look At This! Ha Ha Ha! CD

Most people would probably lump this into IDM (Intelligent Dance Music) and move on, but the tone of this CD is too ambient and I think you would be hard pressed to try to dance to this music. Kettel is Reimer Eising (from Iceland, I believe) who seems to be one of millions exploring electronic sounds with his laptop. For the most part these 7 instrumental electro pop songs work fine, creating a nice ambience with warm, fuzzy, playful synth tones. I liked this better than the Colognib Octopus Inc. CD sampler also reviewed in this issue, but this is still too ambient for me to really sink my teeth into. PK (kracvice.com/kettel)

THE KING COBRA • CD

Here are six tracks of bass heavy, slow tempo thud rock from this Olympia trio. The music shifts direction here and there but remains slow throughout. The vocals weave into and compliment the sound. This music has no groove but you could easily walk around at night with the King Cobra in your headphones. SJS (Troubleman Unlimited/16 Willow St./Bayonne, NJ 07002)

KILL YOUR IDOLS • For Our Friends CD

The music and vox for this are pretty good, sometimes sounding very old and traditional. Unfortunately the guitarist uses those high end emo chords every once in a while and it kills it for me. Eight songs that seem like perhaps left over stuff? When I opened the CD and removed the disc I would have sworn that my buddy Matto was singing for these guys. NW (Underestimated/PO Box 13274/Chicago, IL 60613)

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KID COMMANDO • *Holy Kid Commando* CD

Incoherent is the best description I can come up with for this. Half the time it seems like all the instruments and the vocals have completely different rhythms. The lyrics seem to follow in a similar vein, from what I can make out they seem mostly to be as incoherent as the music with a lot of random spouting off. Really it sounds like most of these songs were being made up as they were recording them. I suspect that that's the whole point and it's just lost on me since this did little other than induce a headache when I listened to it. BH (Ache/PO Box 138/1001 W Broadway #101/Vancouver, BC/V6H 4E4/Canada)

LAGHETTO • *Sonate In Bu Minore...* CD

This CD poses as a huge ad. I'm not sure if fifteen different labels put this CD out or if the band is just trying to help out some friends by giving them exposure. You know, I think a lot of these bands have good hearts but I'm tired of hearing this stuff. The vocals sound sincere and the lyrics are some what political/thoughtful but the music is just boring. I'm not sure if I can describe it: mid-tempo drumming with lots of changes and a slight taste of metal. Maybe this was cool in the early nineties but sounds outdated now. They fall down, they cry, blah blah. DH (donnavavosa.com)

THE LORDS OF LIGHTSPEED • LP

I was so excited when I first heard about this band. I was (and still am) way into the Mukilteo Faeries and Behead The Prophet. So when I heard that Joshua, the singer, had started this new band, I couldn't wait to see them. I drove down to LA and sat through this whole weird art rock show waiting for them to play. Finally, just when I expected them to set up, there was nothing. That's about when I started to notice that there were less and less people there. They had broken up just as they were supposed to leave for tour. I felt like a total dipshit and I had another 2 hour drive ahead of me. This record, as their name might suggest, is kind of sci-fi spacey at times and a little more metal than those earlier bands, but his vocals totally pull it off somehow. If you're into his other bands, this is definitely worth checking out. If you've never heard the Mukilteo Faeries or Behead The Prophet then you should totally try to track down those 7's first. They're out there, they get overlooked all the time, but they're fucking amazing. FIL (Banal Existence/2106 Harvard Ave. #6/Seattle, WA 98102)

LET'S GROW • *Years Between Gatherings...* 7"

Fast and powerful DIY youth crew from Serbia. Fans of Man Lifting Banner, Straight Ahead, and Point of Few would mosh to this. Nothing new or all that interesting to me though. MAH (625 Thrashcore/PO Box 423413/San Francisco, CA 94142)

LIFE AT SEA • *Is There A Signal Coming Through?* CD

Highly entertaining indie rock, smooth as a baby's bottom. Total radio material. There's nothing really awful about this CD—it just doesn't belong in here. MH (lucidrecords.com)

LOVE ME DESTROYER • *Black Heart Affair* CD

At first listen, I wanted to hate this. I thought to myself, "ridiculous, typical pop punk garbage." Fast paced, restrained screamy singing, songs mentioning broken hearts and a voice mail clip left by a fan, talking about touching someone's "boobs." God, I wanted to hate this. I didn't. I don't. It is catchy as hell. For a pop-punk group, it actually brings quite a few diverse bands to mind, from Lifetime to Grade, Green Day to No Knife. They know their way around a hook, a galloping verse and a sing-along chorus, no question. Some of the highlights: The swiny bridge of "Crusher" (the reason for the Green Day and No Knife comparisons), and the whole packages of "Scars Make Good Stories" and "Whiskey, Wine and Song" (the bases for the Lifetime and Grade nods). Not without its shortcomings, such as the potential pitfall of objectification of women, but certainly much better than my initial fears. This is really quite a pleasant album for anyone at all interested in the pop-punk genre. Just found out it is made up of former members of Pinhead Circus, if that adds some spice to your kielbasa. 13 songs, 33 minutes. DO (suburbanhomerecords.com)

THE LAST LINE OF DEFENSE • CD

The Last Line Of Defense plays gritty, folksy punk rock in the vein of Against Me. The vocalist waxes poetic over charming chords and down home melodies. While I think these songs would be good live, this particular recording doesn't capture much energy and tends to just sound sort of off. The first songs come off quite well but the other ones tend to fade off into "average band" limbo. LO (e-mail them at: thelivingwillenvythedead@hotmail.com)

LAYBACKS • *Beer* 7"

If I invited all of my friends over, there still wouldn't be enough thumbs in the room pointing down to describe this band. I don't think Laybacks would really care though, or at least they don't seem like the kind of band that should. This seven song 7", titled *Beer*, is full of sloppy bar punk about drinking and drinking, and drinking some more. It has its charm, and I would hang out with these guys but as soon as one of them says, "You wanna check out our new recording?", they're so fucking gone. MAH (Roku Records/Poroelontie 1 A 3/96100 Rovaniemi/Finland)

LIBIDO GRANDE • *Wrecked* CD

Another winner from the Failed Experiment label, some of the money from this one going toward the Illinois chapter of the Crohns and Colitis Foundation. Crohns Disease and Colitis affects about two million Americans. It is a chronic disorder that causes inflammation of the intestinal wall. Victims experience chronic pain, fever, nausea, weight loss, and there is currently no cure. Libido Grande plays melodic pop style hardcore. The riffs are hooky and there is a catchy element to this, but it has an overall melancholy tone. I couldn't stand the singing it was like a way more sappy Fifteen style, and the lyrics were not even mildly stimulating. CD (Failed Experiment/5420 Bishop St./Chicago, IL 60609)

LIVING SCIENCE FOUNDATION • *Last Call For...* CD

According to the label's band info sheet, this Los Angeles based band takes its influences from Can, Pink Floyd, Massive Attack, and various other non-hardcore bands. They say Living Science Foundation has "created a unique hybrid of punk, dub, psychedelic rock and orchestrated noise that is an enticing combination of complexity, originality, and accessibility." Whatever. To me this sounds like a really bad, dub influenced copy of Mars Volta with a singer that can't sing. Awful. CU (Second Nature/PO Box 413084/Kansas City, MO 64141)

LOST • *Fear • Strach* LP

This record captures some very intense and moody emotions by playing slowed down Polish hardcore. Former front woman of the band Homomilitia, Agnes takes care of the vocal duties spitting out the lyrics of desperation, change and fear while the band pumps out flowing sounds of heavy darkness and hardcore punk. People into bands like Dystopia and early Neurosis take note! The cover art, layout, and accompanying poster are all very nicely done and show what DIY punk could be with a little effort. CF (Schandmaul Records/PO Box 61/10937 Berlin/Germany)

MAJHAS • *Stepping Into Character* CD

Oh, this is some mean, pissed hardcore, played with as much aggression as this mid-tempo rhythm allows. Nice, growly vocals. Not too screechy, not too deep. I think this might as well have come out on Deathwish (just mentioning this for the folks who need to be told what to buy). Lyrics are mean, but controlled. "Humans are commanding, life is so demanding./ But in the end we are bland." Not to quote Homer Simpson: "It's not funny, because it's true." So far, actually, Majhas has written the best lyrics of all the records I reviewed for this issue. They kind of sound like meathads, but there's some real insight to their words. The music, too, is more meandering and complicated than what you'd expect. I really liked this CD a lot. MH (Hawthorne Street Records/PO Box 805353/Chicago, IL 60680)

MEGALODON • *Bood In The Water* CD

What do you get when you mix The Locust with Fear Of God? Hmm, I'm not sure, but it seems like what these art students are probably or most likely going for. Total Youth Attack Records material. Throw a crazy controversial cover on here with some expensive packaging and you have a hit record. (Thanks, Mark McCoy.) NW (no address)

MUSTAPHA MOND • 7"

This record contains two tracks of fast paced emotionally charged rock from this Portland foursome. They generate a decent loud sound with quiet parts here and there. The vocals are the usual hoarse scream, fortunately well buried in the mix. The sleeve for this is a nice idea well executed. SJS (Grey Sky Records/1631 NE Broadway, PMB #109/Portland, OR 97232)

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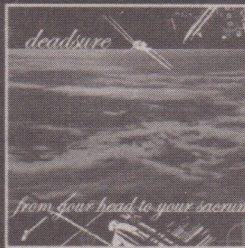
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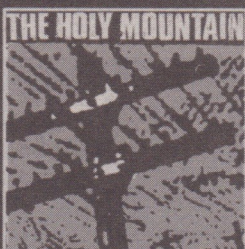
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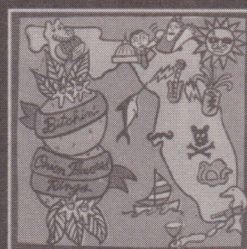
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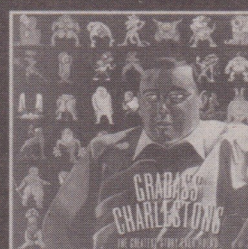
AGAINST ME!
"Cavalier Eternel"
7"



THE HOLY MOUNTAIN
"Your Face In
Decline" 7"



BITCHIN' & ONION
FLAVORED RINGS
split 7"



GRABASS CHARLESTONS
"The Greatest Story
Ever Hula'd" LP/CD

MG15 • Caos Final 7"

This is the 1983 demo of MG15 (who I'd never heard of before). Pretty raw stuff, somewhat similar to Discharge, but the really rudimentary recording is a problem. I'm not entirely sure the world really needed this, but I guess now that that old school sound is so popular again it's as good a time as any to release this. It failed to rock my world, but who knows, you might be into it. MH (Throne Records/PO Box 8035/33200 Gijon/Spain)

MISCHIEF BREW • Bakenal CD

Mischief Brew plays down home, upbeat acoustic music that is somewhere between gypsy rock and folk punk. I'm familiar with Erik Petersen's stuff from the split LP with Robert Blake (which spent a good long time in the stereo at Ebullition HQ)—and I really like his spirited resistance poetry. Mischief Brew poses as a full (jug) band version of that same appealing folk stuff—though it is just a few others chiming in from time to time. Most of this is basically just Erik Petersen and his guitar. There is a lot of rocking moments and even more that overflow with personality and vivacity. This CD has some really great stuff; recommended for folk enthusiasts or those down with the pirate vibe. LO (Fistolo Records/PO Box 2836/Upper Darby, PA 19082)

MY PRECIOUS • CD

13 songs, 25 minutes. Total kick ass hardcore with angry, screamed female vocals. I'm not the biggest fan of female vocals in hardcore (hey, I'm just being honest), but what these two women pull off here is really, really awesome. The first two songs are total "1-2-3 fuckin' go!" from the get-go. The following songs vary more in tempo, but they all have a very intense, crushing quality. There is some kind of emo/screamo influence there, but I also hear some '90s hardcore (maybe Iconoclast, maybe Merel), especially as far as the guitars go. I was really surprised by how good this is. Why was I surprised? Well, because I'm an ethnocentric asshole and I had no clue that a band from Singapore could sound like that. Just goes to prove that I don't know as much as I'd like to know. This is great! MH (Jahl Rec./c/o najjib/Blk. 32/Marine Crescent #10-119/Singapore 440032)

MIHAI EDRISCH • L'Un Sans L'Autre CD

9 tracks, 30 minutes. What is it about guys screaming in French that goes right to your core? I can't put into words, but these songs here have that certain quality, that bands like Fingerprint and Amanda Woodward had and still have. The recording is deep and powerful. That's just one of the reasons why Mihai Edrisch reminds me of Envy so much. There are so many great French bands around and it's just not fair. That damn word emo gets thrown around so much, but it's not that often that you come across a band like Mihai Edrisch (or Daitro for that matter) that represents the cynicism, tight pants and fashion free side of emo. So when you do, make sure you hold on to them. MH (Alchimia/43 Rue Franklin/69002 Lyon/France)

MR. CALIFORNIA AND THE STATE POLICE •

Audio Hallucinations CD

I'm not sure what's happening. In a world full of abstract blurring lines, where the essence of music and art meet at an odd crossroads, where digitized robots dance spastically to the visible waterfalls of musky coyotes who chase the sun who has only fallen from the hip of the earth. A jewel has been implanted in the missing eye of a lost donkey, wandering the desert the one who stumbled into a saloon; little did they know he was the savior. Bitch fucker, life sucker, chalice holder. Boulder molder. CF (Load Records/PO Box 35/Providence, RI 02901)

THE MILES APART • Days Are Talking Of Us CD

Sounds like The Housemartins crossed with the Promise Ring. What this dreck has to do with hardcore and punk is beyond me. Mainstream pop. Straight to the landfill... MA (Green Records/Riviera Mugnai 32/35137 Padova/Italy)

MIND OF ASIAN • Akai Hana 7"

Whoa!! In-fuggin'-credible!!!! Skull crushing eye ball melting mind blowing hardcore from this all female outfit from Tokyo. The drumming is unbelievable—fast and pummeling. The music is wound up and intense, yet not faceless thrash. The tempo changes only add to the urgency with hyper build ups and rumbling endings. Step into these songs and get slammed about like a trailer home in a tornado. If you like Romantic Gorilla and Gaia, then Mind Of Asian will devastate you. A serious must for your listening library. Comes on red vinyl. MA (Sound Pollution/PO Box 17742/Covington, KY 41017)

MINORITY BLUES BAND • Capitalized Suffering CD

These guys sound a lot like Snuff with a little bit of Jawbreaker thrown in. Fans of those bands will probably love this stuff. I'm not at all moved by it. Why listen to something so derivative when you can spend your time watching "The OC"? MA (Snuffy Smile/4-1-16-201 Daita/Setagaya-ku/Tokyo 155-0033/Japan)

9 SHOCKS TERROR • Fall 2003 Tour CD

This is a really interesting and random release, and it's a double CD. The first CD has four songs in 9 Shocks Terror's usual cool mosh core style—and they're quite good. The second CD is a DVD with lots of live footage. There are songs picked from seven or eight different live shows over the past three years. The sound quality is really horrible, but the footage is fucking awesome!! It's totally crazy!! Firecrackers and bottle rockets exploding in people's faces, a guy in a wheelchair moshing in the pit, people making goofy faces at the camera, and the band's singer has a shirt that says "Wild Rats." Wild Rats!!! Anyway, I like this one a lot, and I even saw my buddy Chuck Franco in the pit! DJ (Mad At The World Records/Postal Box 20227/Tompkins Square Station/New York, NY 10009)

NEGATIVE STOMACH • Bachelor Cesspool CD

I admit I was sucked in to this CD by the cute and sad artwork of the guy in the shitty apartment trying to drown himself by doing a headstand in the fish tank; a harmless pink and yellow cover with a twisted side. The 18 songs on this CD fly by in just a few minutes. It is completely chaotic hardcore with screaming vocals and a thrash beat. You almost can't read along with the lyrics as fast as they go by. Each song just a little wacky and crazy, each song lyric about discontent but stated in a freakish way. I liked how they support leftist politics with a sense of humor; in one song they one-up the bike punks by saying walking is the truest and best form of transportation. This is kind of band that sounds like shit, but you still like it because they are just insane. Okay, they don't sound that shitty—but the appeal is in the insanity for sure. Probably tons of fun to see play in their hometown. LO (\$4 to Dave/781 Brookside Rd. #F/Allentown, PA 18106)

NORTHERN LIBERTIE • Easter Island CD

2 tracks. Low-fi and gothy, the first track scared me. It sounded like a hillbilly version of Love and Rockets, dressed up as vampires, hunting down little kids. The song on side B has a more forward rock feel, but there's still too much reverb on the vocals and the recording overall is pretty abysmal. I guess, this is cool, if you like to chase bats with your truck. MH (worlddeaterecords.com)

NO TIME LEFT • 10"

This band from Buffalo, NY has got the post-soul-thrash thing down. This record totally rips, from the hooks, to the shredding drums, to the classic guitar solos, to the lyrics and explanations. Each song on this record is full of meaning and has an in depth explanation, covering topics like the right to die, kids leaving the scene because of elitist attitudes, spreading our ideas through positive means, and not giving up our culture to corporate cultures. My favorite number on here is probably "Live This Moment" a song about the energy at hardcore shows and how it's all about breaking down the audience/performer barrier. The music makes me want to dance and the vocals are very distinct, and the overall vibe of this record is hopeful and positive. Fucking awesome. CD (625 Thrashcore/PO Box 423413/San Francisco, CA 94142)

OVERPOWERING • Cementerio De Esperanzas CD

I want to say that this is chaotically precise; it has lots of very quick tempo changes but those tempo changes all happen with clockwork precision. Part of that precision is derived from the use of a drum machine instead of a human drummer. The two human members of the band play guitar and bass and both do vocals as well. These vocals are of the screamy variety with political lyrics in Spanish (English translations are given). If you're into chaotic thrash along the lines of My Lai then you should definitely check this out. BH (La Idea Records/Postal Box 18251/28000 Madrid/Spain)

ONE FINE DAY • Synapsis CD

I can see these guys all over the inside of magazines like metal maniacs. Psychedelic tech metal, the next big thing to break? I don't know, but it just hurts my head even listening to it. NW (Household Name Records/PO Box 12286/London/SW9 6FE/UK)

THE PANAMERICAN STANDARD • CD

This is really emo. Makes me want to cook up some emo biscuits. Biscuit is the word of the month. Emo biscuit, shit biscuit, fun biscuit, plus so many more. This has got to be the most emo thing I have ever reviewed. The music isn't bad, for mediocre mellowness, but the vocals are whiny and annoying. They might be better if they were an instrumental band, in my opinion. CD (Die Die Diamond Records/PO Box 181925/Austin, TX 78716)

PAPER CUT OUT • 2 song 7"

Two Hoover/Fugazi style tracks with a typically DC groove. I suppose the recording could be better, and they could have included lyrics. Kind of makes me care a little less about them. It doesn't help that the songs are over in a second. All in all, I've heard better, but I've also heard much worse. The packaging doesn't come with a lot of info and I'm running out of things to say. This sound has been around for a decade. If you want to stand out, I suggest you invest a little more time and thought. MH (feelin' cranky) (jealousrecords.com)

PHYSICAL CHALLENGE • Some Still Change CD

Five songs of late '80s/early '90s NYC style hardcore packaged in UGLY artwork. Musically and vocally this reminds me of Killing Time's Bright Side LP. Mediocre chugga HC with gruff vocals, breakdowns, and youthcrew style back ups with personal lyrics revolving mainly around the ever popular subject of friends. Average stuff for the genre. PK (Rival Records/PO Box 5242/Concord, CA 94524)

POINT OF NO RETURN • Imposed Freedom Conquered Freedom CD

Very metallic hardcore from Brazil. The lyrics are political and screamed as befits the music. Many of the songs are slow and heavy but things are broken up with faster songs at good points. There were a few too many blast beats used for this reviewer's taste but the metal/grind connoisseur should be really into this. BH (Catalyst Records/PO Box 30241/Indianapolis, IN 46320)

PAINAJAINEN • Vihan Rytmii/Todistusaineistoa LP + 7"

This Finnish band was popular in the '80s; they released a 7", which is included with the LP, and the LP was recorded in 1986. However, it was not officially released until now, due to the fact that the person who was fronting the money to press the record "disappeared," as it's explained in the lyric pages. With that said, you'd expect some typical Finnish punk, but this album is really more than that. The sound is unique, with shouted and screamed vocals in Finnish, heavy and thunderous drum hits, and dark punk/metal riffs. I can't really classify this one, but I can hear a little BGK in it, as well as some Amebix. All I can tell you is that I like this one a lot and it's different than most Finnish punk from that time. I wonder, if the record had been pressed in 1986, what kind of influence it would have had on the punk scene... DJ (Kämsäset Levyt c/o Nakari/Mechelininkatu 24 B 30/00100 Helsinki/Finland)

RAI KO RIS • Humalayan Frostbite 7"

Okay this is pretty interesting, as its punk rock from Nepal. The lyrics are sung in Nepalese with English translations. This is a three piece with female fronted vocals. The music could pass for coming out in like 1980 (like the early Bowery scene). This is probably very interesting live. I some how doubt there is much going on in Nepal, so that makes it even that much more interesting. NW (Bat Attack Records/PO Box 153073/Tampa, FL 33684)

RADIO FREE ISAAC • Broken Hearts & Other Mortal... CD

Croatian instrumental rock not unlike Mogwai (minus the studio gloss). Quite excellent overall. Some of the tracks are more raw and energetic ("I'll Shoot You In The Head And Paint My Walls With Your Brain" and "For The Most Beautiful Lies"), while others are more subdued and melodic ("Never Shall We Meet Again" and "For The Most Beautiful Eyes"). The dynamics from song to song (as well as contained within the individual tracks) make this far better than average. Instrumental groups require movement and solid musicianship throughout, not having the benefit of vocals to draw the listener's ear away from any shortcomings in the melodies and song structure... and I am pleased to say that the fellows in Radio Free Isaac pull it off marvelously. Just the right mixture of moodiness and drive make this one of my new favorites. 8 songs, 49 minutes. DO (Black Star Foundation/Suite 757/211 65 Malmö/Sweden; blackstarfoundation.com)

RED MARTIAN • Glasses Can Not Go To The Puzzle 3" CD

This three piece from Seattle are obviously influenced by My Bloody Valentine's Isn't Anything album from 1988. Swirling guitar with breathy, slightly strained male vocals over a slow indie rock beat with personal/arty lyrics pretty much sums this up. I'd prefer MBV, but this isn't necessarily bad. It's just been done before and it's been done better. They get props for putting this out themselves. Diehard fans of the shoegazer explosion from England in the early '90s won't go wrong here. PK (PO Box 61187/Seattle, WA 98121)

REMAINS OF THE DAY • Hanging On Rebellion CD

Somebody's been listening to a lot of Tragedy and it shows on this release. What we've got here is very melodic thrash with screamed vocals and a lot of intensity. At times it veers off into a more metallic direction much akin to Neurosis. At other times the comparison with Tragedy gets a bit too good and you feel like a riff from a song sounds a bit too much like one in a Tragedy song. Remains of the Day also throw a violin into the mix, much of the time its overpowered by the guitars but at other times it creates an eerie vibe. Overall this is good and especially worth checking out if you're into Tragedy and the like. BH (Crimes Against Humanity Records/PO Box 1421/Eau Claire, WI 54702)

THE RUM DIARY • Poisons That Save Lives CD

I had listened to this a few months earlier. And when I popped it in again all I could remember was "pedals." Like the guitar player must be using loads of pedals to be able to do all the different sounds. It's all very spacey and moody and I really wish I smoked pot right now, because then I might be able to appreciate it. However, I don't. So, this whole exercise here is just tedious to me. I mean there's this whole '70s thing going on that I don't understand, I just don't know what to say. I wasn't into it. MH (Substandard Records/PO Box 310/Berkeley, CA 94701)

THE SOUND OF FAILURE • The Party Is Over CD

I remember this band as incredibly tight live and really nice in person, so I was looking forward to this. This is emotional hardcore without being emo or screamo. You just know that they mean it when they say it and they feel it when they scream it. If you like your hardcore sincere, I suggest you check out The Sound Of Failure. MH (Ed Walters Records/2416 S Warnock St./Philadelphia, PA 19143)

SISTER MARY ROTTEN CROTCH • Fuckload... LP

Okay, I know that getting your band name from Full Metal Jacket seems cool, but the band's name sucks. They should have picked "Private Pile" or "Skull Fuck" or something NOT having to do with derogatory words for women. But I guess they can get away with it because 3 of the 4 members are women. But I still don't think it's cool. The album art is pretty bad too, a close-up of a girl's crotch, wearing underpants with the band logo on them, and 2 hands holding up her skirt. There are also open condom wrappers strewn about the leopard print background. As for the music, the band tries to sound like Man's Ruin, but is just another mediocrity. The mix is flat and devoid of energy, the band isn't very tight, the vocals are bad, and the lyrics and song titles are worse. I don't like this record at all. DJ (Moo Cow/38 Larch Circle/Belmont, MA 02478)

STAB CITY SLIT WRISTS • Forget Hollywood CD

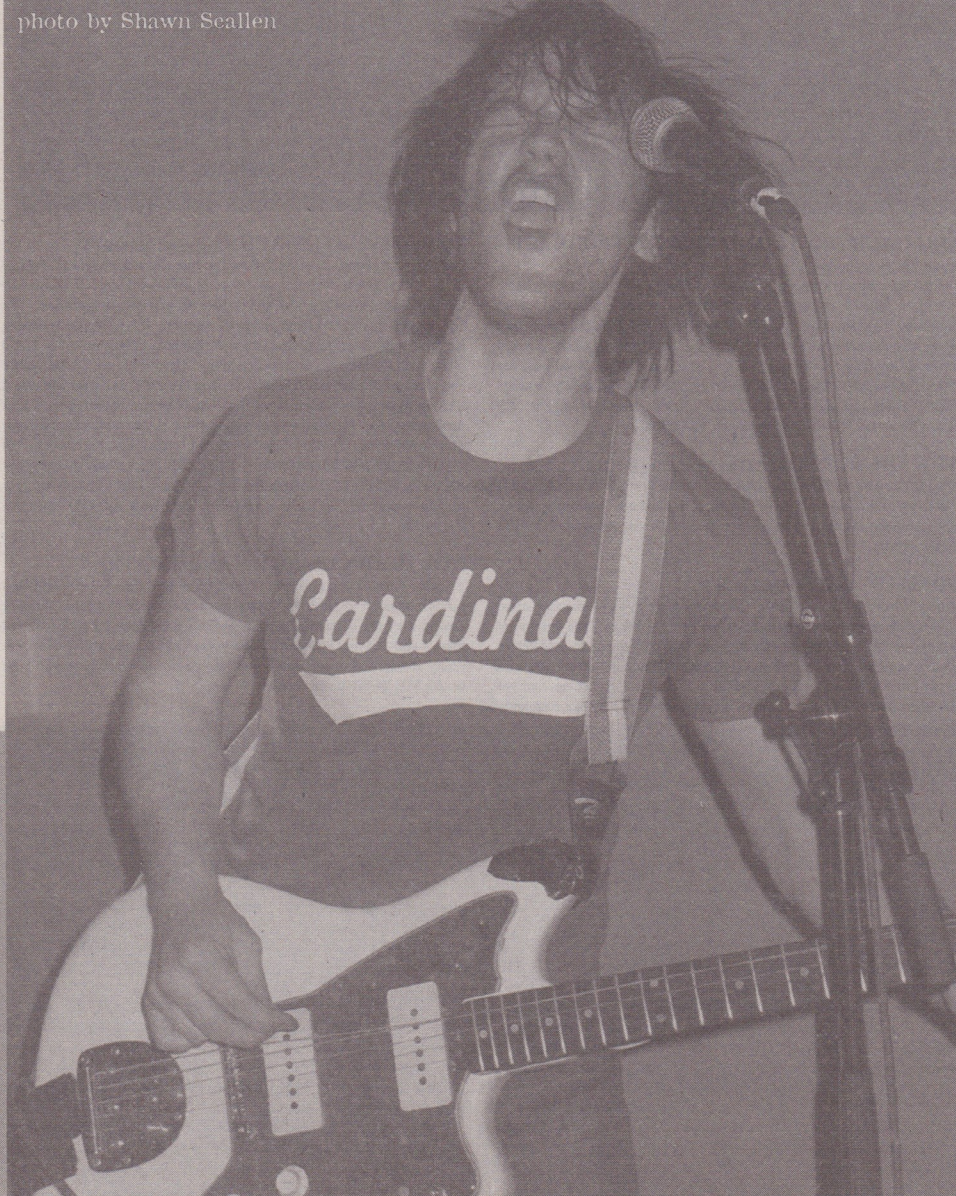
Dual screamed vocals male and female, doing the whole Blood Brothers thing. It always comes off as a little contrived and rockstar (or rather anti-rockstar) for my tastes, though they ARE energetic and competent enough at what they do. Lots of talk of blood and flesh and bullets and something called the "Murder Revolution." At best, they have an almost Swing Kids-ness to them (see "Lake of Crossed Fingers"), concentrating efforts on screams and rocking out... at worst, they sound like any other pretentious screamo band. I'm sure they have a great following and exciting live show, but until I witness it, I can't easily be sold on them. One thing is for sure... this CD will either grow on you or grate on you. 8 songs, 31 minutes. DO (Tapes Records/638 77th Ave./Olympia, WA 98506)

SKEW WHIFF • Tedium Vitae LP

Skew Whiff, from Belgium has members of Medication Time and Hiatus. And that's pretty much what these guys sound like. Hiatus and Medication Time playing thrashy crust punk. I like this one a lot! It's catchy and short, angry and pissed, and to the fucking point. High speed, super punchy drumming and metallic heavily distorted wall of guitars mixed with crusty screaming... It's like a version of Disrupt with more variety. I do love Disrupt, though, because they kick fuckin' ass, but so does Skew Whiff. They have great lyrics as well, and philosophical footnotes that are interesting to read. The cover art is really good as well. Maybe you should get a whiff of Skew Whiff! Oh, and FYI: this is the LP version, which is a European pressing. The CD is available through Life Is Abuse and contains bonus songs. DJ (Trujaca Fala/PO Box 13/81806 Sopot/6 Poland)

North of America

photo by Shawn Seallen



The Rites

photo by Matt Average



SEROTONIN • Future Anterior CD

This record contains five tracks from this mostly rocking band. Serotonin constructs these tunes with tempo and dynamic shifts throughout, easily moving from melodic vocal sections to technical playing. The sound is warm and energetic and the playing is efficient. The lyrics are personal and introspective. A slow, elegiac track set itself apart from the other music and closes the CD with a quiet relaxed tone. SJS (BiFocal Media/PO Box 50106/Raleigh, NC 27650).

SEGUE • 10"

Melodic but out of tune chord progressions, busy drumming and strained vocals, Segue play something similar to bands like Uranus or maybe Closure but the intensity is lost in the recording. All the instruments sound far away from each other and it feels empty. The recording is just way to clean for my taste. Originally this was released as a 'limited to 50 CD'. A demo maybe? Sounds like it. DH (Trujaca Fala/PO Box 13/81806 Sopot 6/Poland)

SEVEN DAYS OF SAMBARA • Live On WNYU 7"

4 tracks, 2 of which are new. As usual Seven Days Of Sambara is You And I, Judas Priest, and any old sappy emo band all rolled into one. Total insanity and a lot of fun. I saw them play live once in Germany about a year ago and they were so energetic and into it, it was awesome. If this really is a live recording then it's pretty damn good. I can't really think of any other band that combines this kind of super-harsh, super-fast hardcore with some light emo strumming. I've always liked this band and I probably always will. My copy came on grey vinyl which means that it sounded twice as good. MH (Lessons In Cacophony/4002 Sand Palm Ct./Tampa, FL 33624)

SKELETON COAST • Write It Down, Burn It Up CD

7 tracks, 19 minutes. It took me quite a while to get into this, but it did happen in the end, after a few listens. Skeleton Coast plays the kind of low-fi emo that made bands like Cap'n Jazz so successful. Mid-tempo songs with only a slightly distorted guitar sound. Sing-songy vocals that go from sassy to angry, you know the deal. This is probably closer to Native Nod, then Braid, though, and yes, that's a good thing. The packaging is beautiful; hand-printed, hand numbered, just lovely all around. The lyrics are personal and poetic and go very well this sort of sound. Nice. MH (PO Box 344/Portland, OR 97208)

THE SHIVERING • Brand The Lion's Mouth 7"

More Rites Of Spring/DC inspired madness from The Shivering. This seven inch has two songs, both of which move things more toward such early '90s bands as Current or Policy Of Three. Of course there's nothing wrong with that, they could pick worse bands as influences. Having seen The Shivering live I have to say that their records never quite capture the intensity that they have live. This one comes close but still hasn't quite got it. Its still a good record though and definitely worth checking out. BH (Council Records/PO Box 220691/Chicago, IL 60622)

SKARP • 7"

Skarp, from Seattle, play a weird mix of hc/grind/punk/ska. The hc/grind stuff is okay, but I think it would be better if the band didn't try to play melodic punk and ska in between the heavy parts. Le Scrawl does just that, and does it really well, but Skarp doesn't really float my boat. I think the only cool thing to me is that they have a female singer who has a great ability to sing/scream/growl with a lot of feeling. I think that this band should stop playing ska and melodic punk, and stick with hardcore/grind type stuff and mix it up with some hc punk. DJ (Un-Yellman Recs./PO Box 471/Seattle, WA 98194)

SILENCE • Hypnosis 7"

This Polish band plays dark and heavy hardcore that is often quite similar to Tragedy, although maybe a little less polished. They're really good at this sound. The 7" comes with a bunch of essays about life in hardcore and life in general. You can really hear and feel the emotion behind these tracks which is one of the reasons I like this so much. It's all cool. The record looks nice, it sounds good. I'm totally into this. MH (Trujaca Fala/PO Box 13/81 806 Sopot 6/Poland; trujacafala.com)

SOILED DOVES • Soiled Life CD

The newest Soiled Doves gives you a bunch of quirky numbers filled with strange harmonies and funky little start-stop breakdowns. It is a sound full of keyboard, bass, and distorted vocals effects. The super sassy vocals and disjointed rock and roll rhythms work here. Catchy choruses and energetic screams keep things interesting while the postmodern style and cryptic lyrics keep things elusive. This isn't the kind of thing I want to hear a bunch of new bands doing, but you have to give Soiled Doves their props for this album. LO (Gold Standard Laboratories/PO Box 65091/Los Angeles, CA 90065)

THE SOUTH • Pacific CD

This record contains five short tracks of spastic hardcore with massed shouted vocals. The music is a messy whirlwind with the snare drum oddly falling out the bottom of the mix. The songs are over quickly enough to not highlight their sameness to the output of so many other bands. SJS (midatlanticfitnessregime@yahoo.com)

SPITFIRE • Hardcore Discography '86-'89 CD

Awesome! I put this into my computer and it opened with a video of this late '80s Japanese band playing a show. It looked and sounded just like that Minor Threat video, but more insane. There are also 14 studio tracks on this, and those two sound very much like Minor Threat era hardcore. It might not be the most revelatory piece of music ever dug out, but this is a document of a band and a scene (Sapporo) that I'm sure made a whole lot difference to a whole lot of people at the time. I totally enjoyed this. Very cool! MH (625 Thrashcore/PO Box 423413/San Francisco, CA 94142)

STIGGAN ANDERSSON • Päästä Irti 7"

Five songs that do absolutely nothing for me. Aside from the 50 skips on this record, its pretty unlistenable punk rock with clean guitars that just don't work for me. I'm not sure where these guys are from perhaps Scandinavia or Russia? NW (Roku Records/Poroelontie 1 A 3/96100 Rovaniemi/Finland)

STUBBORN FATHER • A Road That Leads To Nowhere CD+ep

A strange mix of youthcrew crossed with powerviolence crossed with emo crossed with tech metal. The first five songs are decent. Full on sound, crazy and disjointed time changes... Then on the final song, "Enable," they slow it down for a moment of introspection. What the fu...?!!? It doesn't work. Bad, bad, bad move. Also, the vocalist should try experimenting some with his delivery. Every song sounds the same. Just screechy recitations of the lyrics. MA (F.A.B. Records c/o Katsuhiko Takeda/4-3-6 Shimoshinjou Higashiyodogawa-ku/Osaka 533-0021/Japan)

SUBMERGE • Album CD

Spastic and chaotic grinding hardcore unleashed into spinning pools of nauseating madness. The songs are structured very oddly and the vocals sound harsh and strained. This band is like a swinging pendulum with rusty gears crashing and careening about. Very interesting. CF (Throne Records/PO Box 8035/33200 Gijon/Spain)

TIMBER! • Circle The Wagons CDep

I had high hopes for this disc from the looks of the cover. Cheesy "Cowboys and Indians" artwork on the front, serpent artwork stolen directly from '80s supergroup Asia on the back, flaming skulls on the tray and exclamation points in the band name... all the markings of excellence. Once I threw the CD into my player, all I found was uninspired/uninspiring instrumental math rock. Not horrible, but certainly not memorable. I would forego this disc and stick with any band from Chicago or Pittsburgh instead. 3 songs, 12 minutes. DO (Reason Y Records/747 Barnett St. NE #4/Atlanta, GA 30306)

THREATENER • The Hammering 7"

Loud, loud, loud, and thrashing. Threatener punishes you with eight quick blasts of noise and screams. I'm talking really precise power violence with a lot of energy. This Michigan foursome will tear you a new one. Ouch! LO (625 Thrashcore/PO Box 423413/San Francisco, CA 94142)

THE TIME VERSION • Prohibition Starts Tomorrow CD

Reminds me of the first Offspring LP on Nemesis records. Melodic, fast music with vocals that seem way over sung. NW (ADD/PO Box 8240/Tampa, FL 33674)

TRIPLE EAGLE • Blow 'Em Up CD

Triple Eagle delivers blasting melodic hardcore with a nice rough edge. These five songs have the gritty rock quality of many the Floridian No Idea band while adding a touch of the Midwest chaos insanity now and again. A lot of this reminds me of Planes Mistaken For Stars. There's just a lot of rock power and unbridled energy coming from this band. LO (2029 W Main St./Richmond, VA 23220)

THEY LIVE • LP

This totally fucking destroys everything in its path. Over the top fastcore with dueling vocalists. These 18 bursts of violently thrashing hardcore are full of style, meaning, and power. This is like an updated version of Ripcord style stripped down hardcore, only faster and more modern. This band is tight as fuck, and the conviction of the lyrics bleed through the vocals. This is ten times cooler if their name comes from the '80s sci-fi flick *They Live*. See it or suffer in mediocrity. The lyrics attack elitist attitudes in the scene, the fallacy of the American dream, work, industry, and pollution with tons of fury and rage. This has some really anthemic parts, and Man Is The Bastard influence, too. This fully gets my blood a pumping. CD (625 Thrashcore/PO Box 423413/San Francisco, CA 94142)

TRISTEZA • Espuma CD

This was the only CD that I reviewed this time around that I was certain I would enjoy. Lo and behold, I was right... I enjoyed the disc on my first go-round and have continued to like it more with every listen. If you've heard any of their previous releases or seen them live, you can pretty well know what to expect. In that regard, it may be just a TAD disappointing, as the result of their consistency is that it's not ground-breaking... just very good. More instrumental mood music a la Mogwai (minus Scottish murmurs) or Godspeed You Black Emperor (minus apocalyptic poetry); not something you should listen to on a late-night drive home, but rather under heavy sedation in the comfort of your own home. This CDep has the feel of the listener being invited into Tristeza's studio for an impromptu jam... really quite cool for those already into the band, but a new initiate might be better suited for their *Spine And Sensory* album from a few years back. "Living Stains" is as close to a typical Tristeza groove as you'll find on this CD. 7 songs, 24 minutes. DO (Gravity/PO Box 81332/San Diego, CA 92138)

TWIN HATERS • CD

I have several complaints about this, but I'll focus on the good first. Twenty percent of the proceeds from this are going toward the Leukemia and Lymphoma Society, which raises money for blood cancer research. They should have given them more, because it doesn't seem like they will sell. The music sounds flat, from the vocals to the songwriting, and there aren't any lyrics printed on the whole three page insert. Lame-O if their so down with fighting cancer, why didn't they print some more helpful info on all that blank space? CD (Failed Experiment Records/5420 Bishop St./Chicago, IL 60609)

UNDER PRESSURE • Still No Future CD

This is "heathen hardcore" (according to their website) from Canada. Thrashy, garage-y punk with excellent lyrics. A small sampling from "Skate for Jesus (Faceplant for Me)": "There's no god in heaven to hear your fucking prayers, so we'll grind the handrail to hell while you climb up heaven's stairs." From "Pissing on the Idiot Parade": "Another fucking stupid song, complacent kids come sing along! Stabbed in the back! Unity! Another useless, empty plea. A pre-packaged problem and solution. Reduce a potential forum to noise pollution. This is the last time I look you in the eye. Fuck your scenes, we're here to kill 'em. We hate your guts, we're here to spill 'em." Oops... that was the entire song. Fucking GREAT song. While the style isn't necessarily my all-time favorite, these boys are damn good at changing up tempos and keeping my interest. Short songs with entertaining, yet meaningful messages. Good things are happening in Manitoba. Also includes covers of a Void song and a song by The Faith. Really good stuff. 10 songs, 16 minutes. DO (Sound Pollution/PO Box 17742/Covington, KY 41017)

USS HORSEWHIP • Vs. The Kids CD

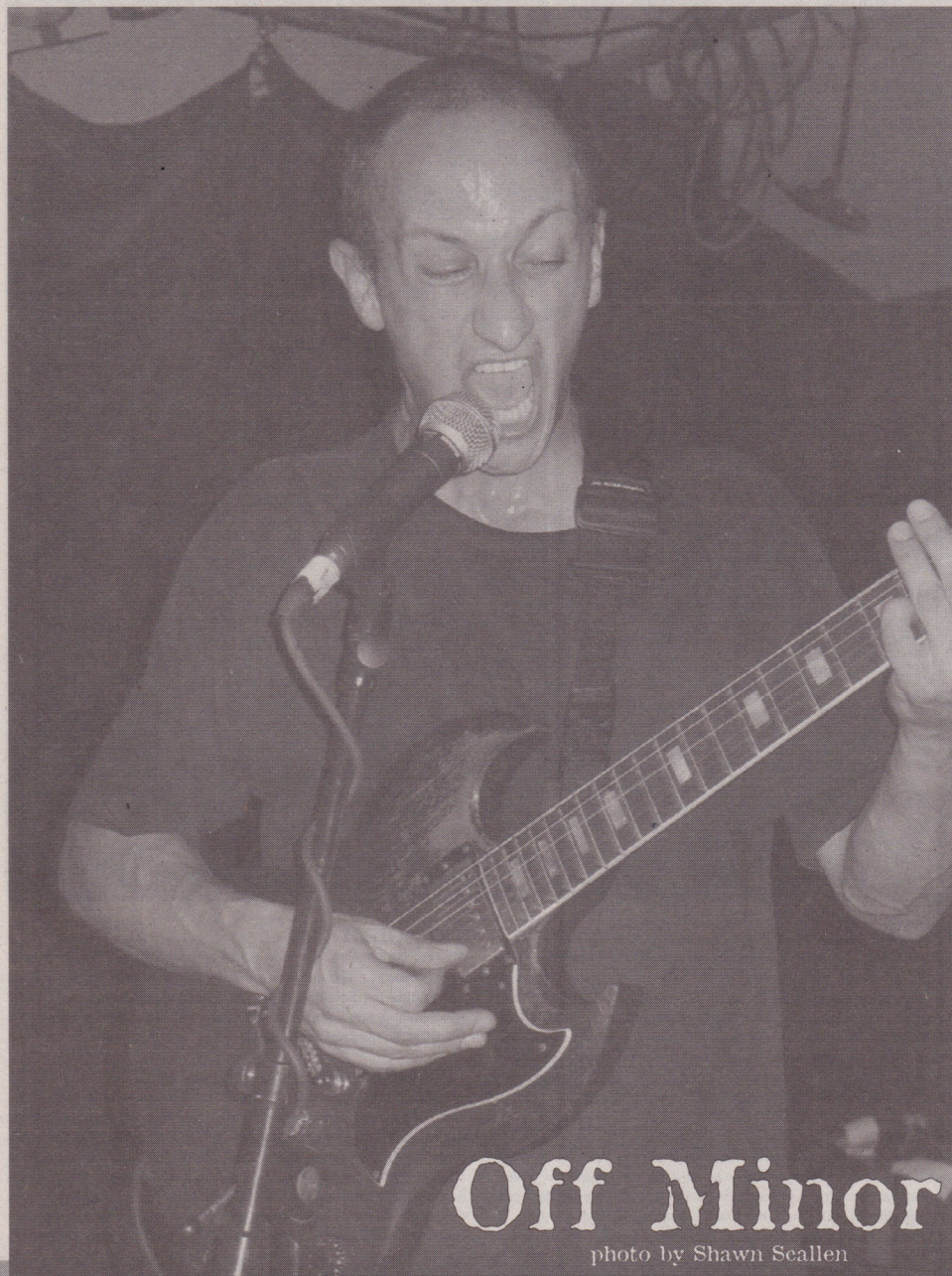
5 tracks. This band has a real dirty rock 'n' roll edge to their sound. If the vocals were higher pitched this could pass as Dead Kennedys' material. Very eighties sounding, but at the same really fresh and entertaining. They really sound like they're having fun rocking out. And it's all done in a refreshingly unpretentious manner. Thumbs up. MH (The Brass Rocket Conglomerate/PO Box 5791/Bellingham, WA 98227)

VERSE • Four Songs 7"

Straight edge has an odd aversion towards change. Nearly every band of this genre writes songs about feeling betrayed because their friends were all too human and changed on them, and yet they themselves will remain "true." It's as though complacency is a sign of strength. Two of the four songs are about change, and I guess you could say three songs are really. ("Nothing More" is about bands who go back on their word in lyrics—isn't that every band?) I have to ask, will the members of Verse still be involved with hardcore in five years? Musically standard youthcrew with some emo influences. Eh... MA (Contrast/PO Box 2492/Providence, RI 02906; contrastrecordstore.com)

WHISKEY & CO. • CD

Jangly guitars, some banjo, twangy vocals: must be country. The lyrics seem like heart-felt takes on the usual topics that come up in country music, though they are a bit more explicit than you would hear in more mainstream offerings. It seems like a solid entry into the genre, not being a country aficionado means I don't really have a good frame of reference for making comparisons so that first statement should perhaps be taken with a grain of salt. BH (No Idea! Records/PO Box 14636/Gainesville, FL 32604)



Off Minor

photo by Shawn Scallen

TASHEYANA COMPOST • The USA Is A Monster CD

Please, this just sounds moronic. A couple of idiots hammering on their instruments. But before they did that they must have whacked each other over the head a bunch of times. I can only imagine what kind of industrial accident it would take to give you the kind of brain damage that would lead to the creation of such "music." Awful. MH (Load Records/PO Box 35/Providence, RI 02901 or www.loadrecords.com)

THIS NIGHT CREEPS • CD

This Night Creeps gives you nicely layered melodic rock with a number of emotive hardcore elements. Building dramatic moments, crushing convergences of instruments, and more than a few starkly sincere moments. It is pretty solid all around, and even the lighter moments have weight in the intense way they are delivered. Nice. LO (1157 Records/PO Box 5138/Wellesley St./Auckland/New Zealand)

TUSSLE • Don't Stop CD

Here are three tracks plus two remixes from this San Francisco Bay area band. These tunes are rhythm dominant instrumental workouts that acknowledge and celebrate dub and funk grooves. This is a slice of warm and fuzzy party music all ready to free up some asses. SJS (Troublemaker Unlimited/16 Willow St./Bayonne, NJ 07002)

TIME FOR LIVING • The Cheat Is Not Dead CD

This is just run-of-the-mill mosh metal. Really the only difference from every other mosh metal band out there that I can hear is that the singer in this band is a bit on the shrill side. The songs sound the same as everybody else's and they sing about the same stuff. This is just utterly forgettable. BH (Rival Records/PO Box 5242/Concord, CA 94524)

TEAR IT UP! • Taking You Down With Me LP

So, I guess this is it, the last Tear It Up! record? Seven more bursts of hardcore punk played tight, hard and fast, with their usual uplifting lyrical sentiments like in songs such as "Everybody Hates Me" and "One Down Me To Go." The only one that doesn't really do much for me is the instrumental (and title track). It's kind of slow and stoner, but I'm sure a lot of people are into that and the other songs more than make up for it. It's definitely worth checking out. I tried to go see them play a while ago, when they were down south, but the show got shut down before it even started. It's not really an exciting story, but needless to say I was bummed to read that they were calling it quits, having never seen them play. Speaking of which, the CD version has a whole live show on the end of it. I only heard it once, at work, but I remember thinking it was pretty funny and the sound quality wasn't bad. FL (Havoc/PO Box 8585/Minneapolis, MN 55408)

WAR SQUAD • 7"

11 tracks. I opened the cover, read the lyrics, looked at the pictures and I knew right away that I was going to like this. Dirty and simple, pissed off and fast, with awesome old school breakdowns, this is like a punker version of Down In Flames and all those other bands. In a way this might as well have come out 15 years ago. It's totally timeless hardcore, brimming with rage, ready to kick ass. I don't know if people will buy this because it doesn't look like a typical 625 or Gloom release, but they should. This little record is awesome all around. MH (Punx Before Profits/209 Center St. Olean, NY 14760)

WE MUST BURN • *And We Burn...* 7"

This record contains six tracks of fast and furious Japanese thrash hardcore. Chaotic bass and drums undertow bristling guitar throbs and spit out vocals. Lyrics consider control, consumption, burning stuff, and creating a basic mosh pit. These songs are short and to the point. SJS (625 Thrashcore/PO Box 423413/San Francisco, CA 94142)

WILDERNESS MEDICINE • CD

This band plays a soft and melodic version of punk akin to hardcore emo of the '90s. They take a step further into the experimental and groove-tastic genre with the long song sections and cryptic vocals which (I think talk about environmental issues). At times spacey, this set of four songs takes from a harsher emo sound than that which has crept into most bands today. Here you get an earnest, artistic approach to music and ideas. Wilderness Music reminds me of that very first Cerebus Shoal LP, with an appealing urgency seeping through the mellow and foggy sounds. LO (Oswala Records/PO Box 4834/Richmond, VA 23220)

YEAR FUTURE • CD

As a huge Angel Hair/The VSS fan, it's hard not to acknowledge or gravitate to Sonny's distinct vocal and lyrical style which is similar on these four tracks to his previous bands (dynamically screamed/sung with attention to detail and an urgency giving way to artistically moving and sarcastically biting words). However his style doesn't work over the substantially mellower music presented here. The guitar is thin and reminiscent of a dark post punk sound and the guitarist's minimal style is boring. Only the occasional effects on the guitar catch my interest and they are fleeting at best. It doesn't help that Sonny's vocals are too loud in the mix, driving a wedge further between his voice and the music. The whole thing sounds like it was recorded in a tunnel. I wanted to like this, but I'm afraid the first offering by Year Future falls flat. PK (GSL/PO Box 65091/Los Angeles, CA 90065)

YHTEISKUNNAN YSTAVAT • 7"

I wish I could wrap this review up and say that this band is uneventful; sounds like something played at a high school talent show. But, I know that I can't just shit on something like that. I'm not sure where they are from or if I even got the title right. I am sure that there have been some killer circle pits at house parties that this band has played. Maybe some great back patches? DH (Roku Records/Poroelontie 1 A/396100 Rovaniemi/Finland)

THE YELLOW PRESS • *Summer Tour 2003* CD

Stylistically they're a cross of early Fugazi mixed with today's hipster post punk sound (GSL/Troubleman type stuff). Jumpy jerky rhythms, keyboard, and vocal trade offs... It's actually pretty good. They're tight and the song structures are solid. The Yellow Press definitely knows what's up when it comes to writing music. Definitely better than most bands doing this stuff. MA (The Silver Skate Recording Company/PO Box 6251/San Mateo, CA 94403)

V/A • *Aidan's Fire Label Benefit Compilation* cassette

This cassette compilation features crust and grind bands discussing issues of animal rights. Since it is a tape comp, the quality isn't all that great (and is sometimes quite bad) but since most of these bands focus on being loud and crazy it tends to not take too much away. The bands include Active Minds, Agathocles, Viimeinen Kolonna, Living Under Lies, Funeral, Depressor, as well as a number of international bands in similar styles. There isn't much information about animal rights in the accompanying pamphlet, though it does give a brief description of the ALF and its goals. LO (1701 Broadway Street #R/Vancouver, WA 98663)

V/A • *Happy Holidays From Immigrant Sun* CD

Seven new takes on Christmas carols. Monty Love gives you a punk rock version of "Have Yourself A Merry Little Christmas," a soft spoken Amanda Rogers delivers "I'll Be Home For Christmas" with piano accompaniment, and a choir of folks does "Rudolf The Red-Nosed Reindeer" the way a second grade class would—so you get a good sampling of varied styles here. Other bands chiming in are TinCanTelephone (soft indie stuff), Black Cross (harsh hardcore), The Wage Of Sin (dramatic metal), and The Killing Gift (heavy rock). I am perplexed as to whether or not this is a real comp or just a sampler since there is no insert information. I guess Immigrant Sun just wanted to spread a little Christmas cheer around. LO (Immigrant Sun Records/PO Box 150711/Brooklyn, NY 11215 or immigrantsun.com)

V/A • *Hangover Heart Attack: Tribute to Poison Idea* CD

This Poison Idea tribute compilation features the following artists/tracks: Bonehouse "Hangover Heart Attack," Barcode "Die On Your Knees," Godnose "AA," Path of Destruction "Taken by Surprise," Calibre 12 "Allright," Baffdecks "Plastic Bomb," Rat Bastards "Laughing Boys," Agrototoxic "Punish Me," Paintbox "Thorn in My Side," Diavolo Rosso "Lifestyle," Blasting Process "Gone," Kill Your Idols "Made to Be Broken," Bolzen "Rich Get Richer," Mata Ratos "A verdadeiras Portas De Tudo," Toe to Toe "Just to Get Away," 6000 Crazy "discontent," Ratos De Porão "Pure Hate," Wolfbrigade "Say Goodbye." The cover is a beautiful full color gatefold jacket that comes with a booklet with lots of interviews, photos and liner notes. The booklet includes info about each band, but by far the best part of the booklet is all the Poison Idea content. Interviews, tour diaries, and tons of awesome Poison Idea photos and memorabilia. The people that put this together really love Poison Idea and the quality of this release is really awesome. An absolute must for fans of Poison Idea. KM (Farewell Records/Network Of Friends/Ataque Sonoro)

Takaru

photo by Nick Shaw



V/A • 10 CD

This comp celebrates Punkhead's 10th release. On it you'll find a wide variety of underground/punk pop acts. Bands from Plan It X, No Ideal, Mutant Pop, and Magic Spot Productions make lend songs for this twenty-six track assault. I have to say, I only really liked the stuff I had already heard from the No Ideal! And Plan It X collections. Still, there are plenty of pre-released from bands of note on here. Band like: The Chubbies, The Bananas, Abe Froman, Grabass Charlesons, The Devil Is Electric, and Against Me. LO (Punkhead/3716 S Normal/Chicago, IL 60609)

V/A • *Bay Area Thrash Demolition 7"*

This is the latest installment of the *Barbaric Thrash* series, this one focused on the Bay Area. Sharp Knife, Dystrophy, Voetsek, and Scholastic Deth fill up side A and The Lab Rats, Elephant Man, and Delta Force fill up the rest. This is a rad sampling of some kick ass thrash, punk, and fastcore. Each band stands out on their own, from Delta Force and Voetsek's raw thrash attack, to Sharp Knife and The Lab Rats slightly melodic hardcore punk, while Elephant Man and Dystrophy take a more modern thrash/grind approach. And if you are into Scholastic Deth, then you won't be let down by this short blast of soul thrash. Hell yeah! CD (625 Thrashcore/PO Box 423413/San Francisco, CA 94142)

V/A • *Colongib Octopus Inc. & Kractive Records 2003 sampler* CD

This is a collaboration between two people who use various looped samples to create minimal percussive based instrumental ambient music. The percussive tones lean towards a watered down industrial feel with the injection of other melodic tones into an overall sparse arrangement. I definitely have a strong affinity for the current glitchy electro-techno-house fusion that is pouring out of Europe and Iceland at the moment, but this CD revolves more around ambient tones and has the feel of the most recent Black Dice album, *Beaches And Canyons*, without the noise. Both records I can appreciate but I would never consciously choose to play either of them. PK (kractive.com)

V/A • *What The Hell Are We Still Doing Here: 10 Years Of DIY* CD

Rumble Fish marks ten years with the release of this twenty-two band collection. As with any compilation, the results vary. Most of the music falls along the "emo" and pop spectrum. There's a little bit of hardcore, but not too much. Stand outs for me are Concrete, Cosa Nostra, Fluid To Gas, and Mudcake. MA (Rumble Fish/Via Giusti 93/72015 Fasano (BR)/Italy)

V/A • *Histeria #2* LP

This is the second edition of this international hardcore punk and thrash compilation from Lengua Armada. All of the bands on here are loud and fast, and all of them with a fiery spirit of resistance in their songs. There is frenzied and furious thrashcore from Tomorrow, heavy hardcore played fast and raw from I Quit and Regress, raw old school hardcore from Amdi Petersens Arme (who sound incredibly like Minor Threat on these tracks), complete screaming and thrashing insanity from Conga Fury and Bruce Banner, deep and driving punkcore from Fuerza-X and Disidencia, brutal and straightforward hardcore from Punch In The Face, and crucial thrash from Vitamin X and Scholastic Deth. Each band has two or three songs, so you get a better sense of what they are like as a band. The bands on here aren't as epicly popular as the ones on the first *Histeria* LP comp, but the set of songs here is pretty solid all around and *definitely* worth getting if you like raging, upbeat hardcore. This one also comes with a big booklet of fold-out posters! LO (Lengua Armada Records/1010 1-2 Riverine Ave./Santa Ana, CA 92701)

V/A • *One Track Mind* LP

Here we have a whole bunch of European bands writing songs like they used to back in the days when anybody still gave a shit about posi hardcore. Damage Control, No Denial, The Change, Know Your Enemy, Afterlife, Dead Stop, Harsh Truth, etc. all channeling bands like Unity, early Integrity, Uniform Choice, Wide Awake and so on. The prize for best band name, best line ("Won't give in, won't sell out—Hardcore!") and best Sheer Terror impression goes to Enforcer. Most absurd mosh part provided by Between Us. Silliest guitar solo: No Denial. Scariest look: Harsh Truth. Least scary: Kingpin (with the pitbull and all, they're just trying too hard). Biggest fashion no-no: No Denial. (White sweat pants and a wife-beater? Hey, how about some queer eye for the straight guy?!) Most shameless self promotion: "The *One Track Mind* LP compilation is Crucial Response Records greatest achievement and will be (sic) undoubtedly be THE hardcore compilation of this decade (...)" by Peter Hoeren. Having said all that one shouldn't forget to mention that this compilation is extremely listenable and entertaining if you're into that kind of sound. There is no track on here that stands out as being particularly weak or out of place. It's all quite good, really. I had fun listening to this. MH (Crucial Response/Kaisersfeld 98/46047 Oberhausen/Germany; crucialresponse.com)

V/A • *Not In Captivity* CD

A very eclectic compilation. The bands range from straight-ahead punk and pop-punk out to grind and mosh-metal. The bands featured are: Airplane, Already Dead, Atomic Bombs, Bad Samaritans, The Broke, Countless Shadows, Deasetagainst, Frequent Failure, The Further Down, Harmony Corruption, Klouse, Middle Class Machine, Saving Face, Stalin's War, Super Strings for Super Friends, The Last Call, Two Bit Hoods, Undisputed, Until the Fall, Virgin Mega Whore and Wimpy Dicks. They all appear in alphabetical order, I did not alphabetize the list on my own. I'm not quite that anal. BH (High Fidelity Records/PO Box 1071/Grover Beach, CA 93483)

V/A • *People Don't Take Photographs of Things They Want to Forget 7"*

Five tracks and five bands... Transistor Transistor, Backstabbers Inc., Purity's Failure, Trap Them And Kill Them, and Advocate. It appears that the songs may all be from other releases, but I am not sure about that. No insert other than a piece of paper with addresses. The music is good as all these bands are contemporary sounding. A good 7" compilation. KM (Broken Press/1103 Main Street/Melrose, MA 02176)

V/A • From The Bottom Of The Barrel Vol. 1 CD

Complete garbage; twenty-seven songs from twenty-seven bands you need not think about. I guess Lisa is trying to punish me for something? NW (Superhero Records/Lausitzerstr. 46/10999 Berlin Kreuzberg/Germany)

V/A • Dying Alive... Living Dead LP

This comp looks truly amazing. You can tell that the people involved took their time and made sure it was perfect. The booklet is thick and informative much like the peace comp of the '80s (there is a Czech scene report spanning from 1978-2003). I seriously haven't heard a compilation this good in like 10 years or so. Many labels were involved in this project. The bands included are Friendship Forever, See You In Hell, Space To Being, Mass Genocide Process, Not, Homoconsumens, Gride, Innnoxia Corpora, Dread 101, Underfire, Sicherhatesystem, and Nema Barikada. Most of them are great and play very fast hardcore/punk. Get this record! NW (Malarie/Vidce 300, LDS 12/75627 Valasska Bystrice/Czech Republic)

PARKINSON/TEKKEN • split 7"

Parkinson contributes six tracks of messy heavily distorted thrash with white noise guitar and dying cookie monster shouts. Tekken contribute eight tracks of thrash with a big bass bottom and scream vocals. The tracks are all short. SJS (Wee Wee Records/25 Rue Goudouli/31240 Saint-Jean/France)

LIMPWRIST/KNIFED • split 7"

Ireland's Knifed team up with USA's Limpwrist for a tasty 7" of snotty hardcore. Almost everyone will pick this up because of Limpwrist. They play 5 tracks; one is previously unreleased, while 3 are from the *Hysteria* compilation and 1 is from the *Suburban Voice* compilation CD. Great songs with a ton of funny, biting, and sarcastic attitude! If you pick this up for Limpwrist be sure to check out Knifed as well. Knifed hold their own with some high energy hardcore that is equally subversive and in your face with their queer positive attack. A great split 7". KM (Rejected Records/PO Box 6591/Dun Laoghaire/CO. Dublin/Ireland)

FLUX OF PINK INDIANS/THE EPILEPTICS •

Fits And Starts split CD

This is how dumb I am, I didn't know who The Epileptics were and just thought this was some old split or something. Then after looking at it for a little while I figured out that they were the band before Flux of Pink Indians (who, if you don't already know, were another great anarcho-punk band from Great Britain in the early '80s with the likes of Crass). This CD includes their EP, demo, and live tracks from The Epileptics from 1978, '79, and '81, as well as the Flux of Pink Indians' EP on Crass records and a few demo tracks from 1982. I'm way into this, I just wish there was a brief history or something in the liner notes to kind of piece everything together. There's some classic shit on here though. FIL (Dr. Strange Records/PO Box 1058/Alta Loma, CA 91701)

PHOENIX BODIES/ENKEPHALIN • split CD

At first I couldn't tell the bands apart, but after a while I could. Both bands play screamy, harsh, and technical hardcore. Enkephalin are more technical, and have eerie keyboard interludes and really intricate sounding guitar solos. It's like Dillinger Escape Plan but more spooky on the quiet parts. Phoenix Bodies play more straight forward harsh noise screamo type stuff. This was a good listen and I'd like to hear more from Enkephalin. CD (Init Records/PO Box 3432/Mankato, MN 56002)

SCIENTIFIC BONG/KNIFED • split LP

In the process of making a bong a few things need to be exact. Is the seal strong enough so that the proper amount of air can filter the smoke through the water? Is it going to be a pull carb or will it just have hole to put your thumb over? Will your bong be a bunch of naked Irish punks playing THC induced thrash music, or will it just have fancy little lights and break dance? On the other hand when out looking for a date do want to take out the hunky looking sailor who is probably to afraid to pee on you or do you stay at some drawing pictures of gay leather teddy bears with giant knives sticking through their fur? Well, what I think Knifed is trying to say is that their Irish punk/thrash is just as good if not better than any hyped up scene or style. And that the singer is very pissed about all these trendy Turbo Negro queers jumping in on his chocolate microphone good time, so get fucked, or peed on, which ever you prefer. CF (Phobos Labs/Flat 4/Grantham St./Dublin 8/Ireland)

Chainsaw

photo by Matt Average

**HUMAN KOAS/PLEDGE ALLIANCE • split CD**

This has to be the best artwork for a CD that I have seen in a while. This split CD comes in a fold out card sleeve, just like it was with one of Zegota's CDs. It has seven different lyric sheets, that all feature great art, and have the lyrics of both bands in German, English, and French. HK from France sounds a lot like Botch and Dead Guy. Pledge Alliance from Austria reminds of Catharsis, but they manage to keep an emo feel to their sound. They sing in their native (German) language and their singer has this strong Austrian accent, which is funny when they do spoken parts. See, Pledge Alliance sounds real heavy and harsh, but that Austrian accent sounds almost sweet to me. I think that is fucking funny as hell. But don't let that disturb you, since you won't notice anyway. Check this out if you like heavy stuff. And as I said, I love the artwork. CU (Impure Muzik/19 Faubourg Tarragnoz/25000 Besancon/France)

FRANCIS BRADY/EAVES • split 7"

Francis Brady does a slower song here, but it's just as intense as the stuff on their 7". Bop your head along to screamy vocals, jingly-jangly clean parts, then write on the floor during the mosh parts. It's not like they reinvented screamo here, but it's still fucking great. Eaves have a similar sound, though maybe a little more straight forward and less screamy. I had never heard of them before, but this material is really good. Both bands are from Germany. MH (wild-zero.de)

MORPH/ESZELLA GARNI • split CD

Two tracks from each band. Morphi starts things off with some mid-temp emo rock that might appeal to fans of Braid and Boys Life. Ezzella Garni kick it up a little with some tunes akin to Pretty Girls Make Graves, but not as good. Not that I think Pretty Girls Make Graves are good anymore, cause I don't. But this isn't a review of them... But if it WAS, then I would say that their new records are horrible. But its not, so I wont. MAH (movingmagnet.de)

SHARP KNIFE/QUEER WÜLF • split LP

This one rules! Sharp Knife gives you DIY hardcore with a raw edge. Their melodic sounds bang and crash at every turn. A frenzied tempo and high energy deliver make each song just off this record. If you've heard their other LP, you know they are down, but I think this set of songs has a higher fun ratio and better moments of get down (or get crazy, take your pick). Queer Wulf bring out the anarchy with their songs. It is more melodic DIY punk, but played faster and wilder than that description really suggests. Their songs are F-U-N that give a serious F-U to the man. There are so many great little parts in each song, hand claps even! Both bands have awesome lyrics that inspire, amuse, and entertain. I can only imagine the sheer insanity of these bands live and what an awesome vibe there would be at the show. Come play Goleta; Fil will totally set up your show! LO (Risk/3649 Clement St./San Francisco, CA 94121)

YELLOW PRESS • split CD

The Gammits MW play somewhat rough punk, at times they started reminding me of Oplvy without the ska. They are somewhat melodic and the vocals, both male and female, are roughly sang. At times they veer off in a harder direction but it is rare. Its well played but nothing particularly ground-breaking, just solid. Members Of The Yellow Press have more of a jangly, meandering sound going on mixed in with some more intense bits here and there, sort of like a lo-fi version of Milemarker. Most of the times the songs meandered a bit too much for me but the intense bits almost make up for it. BH (bigactionrecords.com)

THE AWAKENING/VIRGINIA BLACK LUNG •

Sea Of Steel Vol. 3 split 7"

Both bands here totally rock in that Tragedy/Portland vein and both bands have a great recording. This is just relentless. The Awakening throws around awesome mosh parts and brutal fast parts like there's no tomorrow (well there IS no tomorrow, when you think about it...). Virginia Black Lung's sound is quite similar, but has less of a metal influence, it's more of a whirlwind thrash attack. You can just feel the sincerity of both these bands; it seeps through the music and it leaps off the pages—you can't help but feel inspired! If you're into old school political hardcore this is definitely for you. MH (Ed Walters Records/2416 S Warnock St./Philadelphia, PA 19143)

ABUSING THE WORD/ EVIL ROBOT US • split CD

With Abusing tThe Word the lyrics are political and the thrash is frantic. The tempo changes fly fast and furious but don't detract from the flow of the songs. Evil Robot Us have similar sentiments but their approach is more in the folk-punk vein with acoustic guitars and vocals that are sometimes sung and sometimes screamed. Both bands turn out solid entries. BH (aaronweese@hotmail.com)

HUMAN KAOS/ WITH LOVE • split LP

Phew, HK is total mayhem with lots of shifting dynamics. Similar to other French bands like Burn Hollywood Burn and Nothing To Prove. Also quite reminiscent of Denmark's Lack. This is some really brutal hardcore with a slight emo edge. I say "emo" just because there are emotions there, somewhere in between getting punched in the face. I love how they shift gears so effortlessly and get really quiet (and I mean quiet, not sappy) and then go back to harsher sounds. Very crisp recording, too! Great! With Love: Well, I hope the singer was able to acquire some other clothes than just a Speedo, because I think that was all he wore during the entirety of their last tour. I was told that he is quite the artist and well known in Italy for that. And all the while I thought he was just some poor skinny dude whose mom never taught him how to put on pants. But enough about pants already. It is probably more accurate to see With Love as performance art than as a band. Not that the stuff on here is totally insane and unstructured, but their live shows sort of are. This here reminds me more of the UOA 12", with all the teasing and then the noisy pay-offs. Then they've also got that whole Arab On Radar, At The Drive-In thing going on which I'm not so keen on, but whatever, they're doing their own thing and you got to respect that. Or not. Up to you. MH (Collectif Maldoror/Champrevault/58170 Luzy/France)

DAVID DONDERO & CHRIS TERRY • split CD

These two guys both play acoustic folk and classic rock style guitar. I like the first track best cuz it has drums, bass, and piano (not just guitar and vocals) like the other tracks. I usually am not too into this type of stuff, but this was mellow in a more classic rock sort of way that held my interest the whole way through. I think this could be accurately compared to Little Wings with out being too far off. CD (The Perpetual Motion Machine/PO Box 7364Richmond, VA 23221)

DISPENSING OF FALISE HALOS/CALLING GINA CLARK • split 7"

This is a nicely packaged split 7" featuring two bands I have never heard of before. Calling Gina Clark hails from Germany (I think). They play a manic style of hardcore that is along the lines of bands like Saetia and Orchid, but have metal influences thrown in. Fairly average stuff. Dispensing Of False Halos are much better in my opinion, rocking out some early '90s influenced ecstatic hardcore in the vein of Mohinder. A small warning to all readers; I may have mixed up the bands, there are no center labels. I think I got it though. MAH (Init Records/PO Box 3432/Mankato, MN 56002)

EYES OF VEROTIKA/ CAUGHT IN THE FALL • split LP

Eyes Of Verotika plays it twisted and sad, teary-eyed and mad just like they did in the old days of emo. Think Gravity, Council, and Ebullition. Think bands like Julia, Saetia, and Honeywell. This record was put together with so much love, it's unbelievable; handmade covers with cut-out windows and pictures underneath, hand-printed labels and inner sleeves that are all unique, different booklets, this record has it all. Caught In The Fall sounds similar to Eyes Of Verotika, but the recording is closer to a demo, pretty rough around the edges and grumpy sounding like a bear coming out of hibernation, ready to take your head off. I think there's only 300 copies of this so go out and look for it, it'll be worth your time and money. I swear! In the meantime, good luck with the label, Jason, and keep up the good work!! MH (Jason Maddox/107 Greenbriar Dr./Jacksonville, NC 28546)

FACE UP TO IT!/MELEE • split 7"

Face Up To It! rip it up with their no frills thrash referencing the mid to late '80s European hardcore sound. I've always liked this band, and this is definitely their best yet. Melee... It took me a couple listens before this clicked. Not as great as their *One Way Dead End 7"* but definitely better than their split with The Cancer Kids. This is the final output from Melee so, if you were a fan, act quick. MA (Where's Your Anger?/PO Box 471/Boston, MA 02134)

ANNALISE/GUNMOLL • split 7"

Annalise is a band of English dudes playing poppy punk rock with an edge. Their songs talk about work and drinking in a way that seems to imply that a lot of life is a wasted series of time and entertainment. This gives the music a nice edge and keeps the really melodic stuff from being too much. The Gunmoll songs here aren't quite as energetic as the ones on their new album, but still pretty solid. More gritty melodies built on a poppy base. Take a look at the review for the CD in this issue to hear more gushing. LO (No Idea! Records/PO Box 14636/Gainesville, FL 32604)

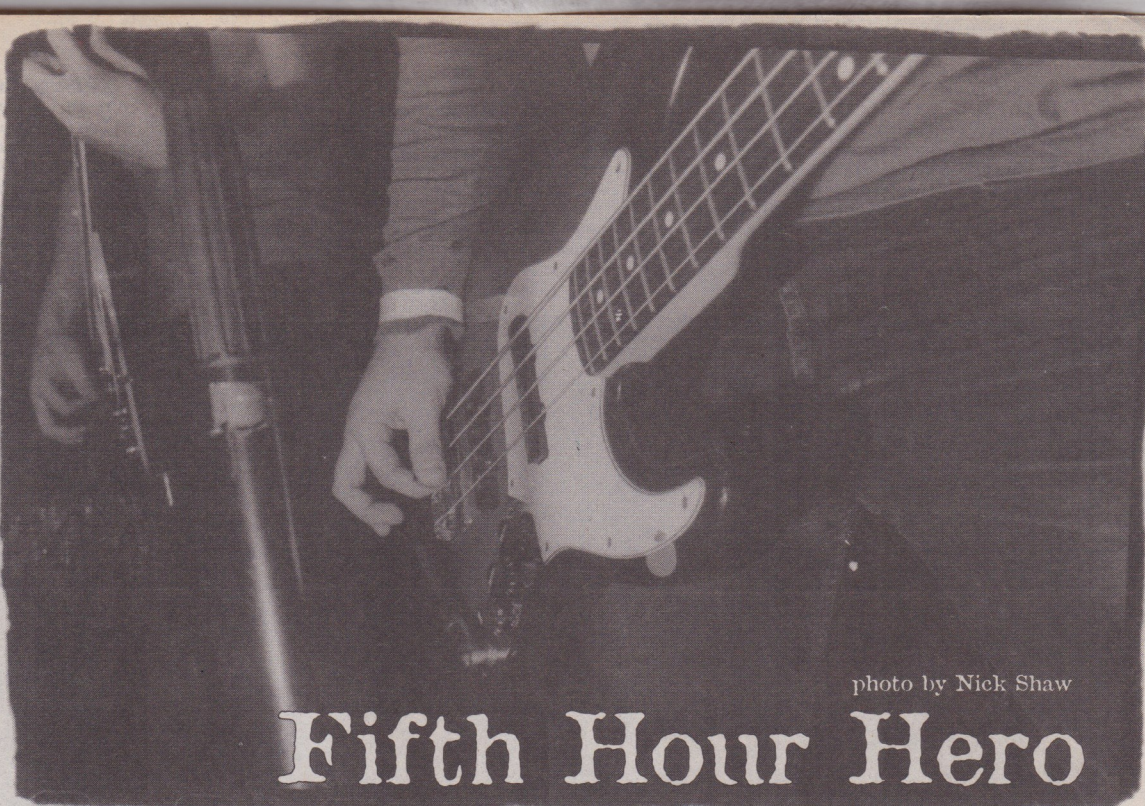


photo by Nick Shaw

Fifth Hour Hero

CATENA COLLAPSE/LA QUIETE • split 7"

I was so looking forward to this record because I love both these bands. I started with Catena Collapse and was completely blown away by how awesome this material is. It's like Sinker, Indian Summer, Current and Saetia mixed together; and I don't know about you, but that kind of stuff makes me swoon and fall over backwards like them ladies in the old days. Really, if you like ANY of that old emo stuff, you'll break down and cry when you listen to these two songs. Then, when you stopped sobbing, get some extra hankies, flip the record over and prepare to be floored again. La Quiete, oh boy, they're just awesome. Kind of harsh at times but always with amazingly beautiful harmonies. Song #2 is unbelievable. The great thing is that it has no vocals, so you can drive around in your car and make up your own. Then, the one after that, with the piano?! Just makes me want to go run around and fondle myself (even more so than usual). This first press here (500 copies) has all handmade covers and looks sensational. Emo heaven. No, seriously, this is heaven. MH (Asagio 830/Scheffelstrasse 38/04277 Leipzig/Germany)

VOETSEK/CONGA FURY/CHAINSAW • split 10"

3 bands, 17 songs, and one fucking hell of a 10 inch record. Chainsaw and Conga Fury hail from Japan, while Voetsek is from the USA. Remember those crazy kids in Romantic Gorilla? Well, Conga Fury plays in the same league. Real crazy stuff. Chainsaw delivers some classic Japanese hardcore, and Voetsek is just as fast. Check this out if you are into Japanese fastcore. CU (625 Thrashcore/PO Box 423413/San Francisco, CA 94142)

ANTICHRIST/INTENSITY • split 7"

Poland's Antichrist offers three tracks of intense raging thrash with a few gritty overtones. Sweet mosh parts, nice, thick sound and a crisp delivery make this a sure winner in my book. Sweden's Intensity is of course awesome as expected. Total whirlwind thrash. Can't go wrong with that. The only thing I will complain about is that everything about this, the music, the layout and the lyrics are almost 100% predictable. No surprises here. Still a good record, though. MH (Trujaca Fala/PO Box 13/81-806 Sopot 6/Poland)

THE GAMMITS MW/MEMBERS OF THE BITCHIN/ONION FLAVORED RINGS • split 7"

I am a sucker for Bitchin' for two reasons: 1) I love bands with women who sing like this (just honest and loud); and 2) the lyrics are pretty damn good. Add on the fact that Bitchin' has a lovely East Bay pop sound and I am just stuck listening to this side of the 7" over and over again. If you like any of their other records you will dig these songs. Onion Flavored Rings is actually from the East Bay, and—damn—do they ever sound like it. Folky pop punk that reminds me of Chrimpshrine (or any of the many bands from the same area who built up that sound in the '90s). The cover art is a cartoon of Florida and that sure isn't as appropriate as a picture of Oakland would be. Anyway, good record. LO (No Idea! Records/PO Box 14636/Gainesville, FL 32604)

CEREBUS SHOAL/THE MAGIC CARPATHIANS

• The Life And Times Of... CD

This is a four-track collaboration by Cerberus Shoal of Maine and the Magic Carpathians from Poland. They generate long atmospheric pieces that feature intriguing percussion, droning keyboards and guitars, fable spinning vocals and a gentle, luxurious, swaying groove. This is perfect music for a quiet afternoon watching clouds skim above a distant horizon. SJS (North East Indie/PO Box 10315/Portland, ME 04104)

THE SKULLS/TEXAS THIEVES • split 7"

This record is apparently limited to 800 copies and they are all hand numbered. The Skulls do to tracks. "Can Punk Rock Pay The Bills?" is from their newest LP, and "Let's Get Rid of New York" was originally by the Randoms. Texas Thieves do two originals, but I'm not sure if they are available on another release. Both bands play high energy punk rock with a fun vibe. I really liked this split 7" as it is filled with solid rockin' punk tunes. A good listen. KM (Doctor Strange Records/PO Box 1058/Alta Loma, CA 91701)

VARANT MAJARIAN/ABANDON ALL HOPE/ THE SUBJECTS • split CD

VM start off this disc with their somewhat melodic thrash, nothing too out of the ordinary except that the singer sounds like an off-key version of the singer for The Scorpions. Abandon All Hope follow this up with four songs of mosh metal. Two of these songs seem to be love songs which sounds really strange coming from a mosh metal singer. Finally, The Subjects close things out with their melodic punk. None of these bands are really anything out of the ordinary. BH (Chicken Head Records/PO Box 371147/Reseda, CA 91337)

BAFABEGIYA/DOG ASSASSIN • split cassette

Bafebegiya is ex-This Computer Kills and members of xCrucial Attacks. They play raw political hardcore punk I really like the break on "Caballeros" a song in Espanol about riding bikes at night. Other songs include "Farewell" (about saying fuck off to the new world order), "The Politics Of Eating" (about embracing freeganism), "Those Who Die Dancing" (about not waiting for freedom), and more. What's more you get a raw thrashing version of Gorilla Biscuits' "New Direction." Dog Assassin are a more basic three chord, raw as fuck punk rock/old school thrash, with lyrics you would expect from a political punk band. CD (\$2 to Joe Ferguson/620 Cleveland Ave./Reno, NV 89503)

BLAME GAME/ZANN • split LP

The artwork of this split LP looks a lot like the stuff Gravity did 10 years ago. So it was expecting mid-'90s emo from both bands. Blame Game from the USA actually plays emo reminding of that period of time. Zann from Germany reminds me of Dead Guy and Kiss It Goodbye. Their music is ugly, harsh, and interesting. The lyrics of both bands are included in English, German, and Spanish. It seems like a lot of effort has been put into doing this record. This is the first release by Grab Apocalypse. Good job. CU (Crab Apocalypse! c/o Josh Feigert/67 Lake Latimer Dr./Kennesaw, GA 30144)

DREAMS COME TRUE/ALLI WITH AN I

• split cassette

Alli With An I comes from North Carolina and play melodic pop punk. Most of their songs are about feelings, feelings that have to do with girls and feelings that have to do with friendships. They toss in power chords and harmonies at every turn in these songs, and that makes for a catchy little set. Dreams come True are from Moscow, Russia. They too play a melodic and poppy rock. Their sounds have a solid structure and sound good, and the more you listen to it the more you can get hooked on the hooks and choruses. They do it all in a straightforward style and throw in a few heavy parts which (thankfully) keeps them from sounding too sugary sweet. This pop is certainly based in hardcore. They sing in Russian but print short translations in English in the booklet, so you get a feel for the personal ideas they are expressing here. LO (Old Skool Kids/PO Box 64/109147 Moscow/Russia)

**TURUN TAUTI/
YHTEISKUNNAN YSTAVAT** • split LP

Turun Tauti kinda have an '80s crossover thing going for them. I like it. The vocals are wicked harsh (somewhat reminding me of Septic Death). Both these bands are from Finland, bringing the Scandi feel to the music. Yhteiskunnan Ystavat plays twelve very fast songs that are over the top in speed and melody. I gotta say I like both bands equally as they both have something cool/different to offer. I wish people would give good international stuff a try, as there seems to be much more going on over there. NW (Kämäset Levyt c/o Nakari/Mechelininkatu 24 B 30/00100 Helsinki/Finland)

**THE SCENT OF HUMAN HISTORY/MEMORY
AS PERFECTION** • split LP

The Scent Of Human History have an eclectic mix of heavily melodic and laid back rhythm that sound like later Fugazi records and the occasional blast of intense screamo. You get lulled, then your shoulders are shook hard, then the cycle repeats itself. In both modes, The Scent Of Human History rock out hard. I must admit I liked the louder parts more than the mellow groove parts, but it is cool that they try to mix things up and offer up more than noise. Memory As Perfection share some of the same mellow influences as their songs have a lot of pretty elements. The guitar parts are filled with light melodies and soft moments; however there is an equal

XRISENX/BREAKING AWAY • split 7"

The first side, with xRisenx, is militant, heavy, and punishing as their two songs call out the bullshit of warmongers and promote veganism as the first step in an non-oppressive lifestyle for all creatures. These songs are solid and strong, without falling into any cheesy chugga-chugga moments. Breaking Away has a more typically straightedge sound but with an interesting melody floating through the background of this song. Their song calls for you to wake up and realize the revolution you can start in your own life, and how that spread out from there. Included with this 7" is a great insert from the label discussing the current "love it or leave it" people have with those oppose to war in Iraq and how revolutionary ideas



Van Johnson

photo by Shawn Scallen

**KONTRAATTAQUE/
LOOKING FOR AN ANSWER** • split CD

Kontraattaque are a Los Angeles grind band with social lyrics about immigration racism and politics. You have to see this band live. Fucking pissed off! They are always awesome. Looking For An Answer play in the same style of grind with intelligent and coherent music with a specific meaning. Brutal and heavy this is a great CD for smashing capitalism. CF (La Idea/PO Box 18251/28000 Madrid/Spain)

**INVERTED/
TENNESSEE BLACK PLAGUE** • split cassette

Three songs of fast, raw and interesting hardcore punk are played by Inverted. Tennessee Black Plague are a bit more noise influenced. Think Man Is The Bastard on LSD. Four songs by them. Send \$2 to the address below for the tape. NW (\$2 to Anencepholy Records/501 S Sycamore St./Genoa, IL 60135)

**WIDESPREAD BLOODSHED/
BRODY'S MILITIA** • split CD

The photo of a tank shooting flames into a forest is an apt visual description of the music contained within. Total fuggin' sonic thrash attack: Brody's Militia, while speedy and urgent, utilize tempo changes to underscore their auditory ferocity. More thrust to the thrash is achieved, making for a memorable listen. I wonder if the two GG Allin covers ("Hard Candy Cock" and "Commit Suicide") will turn a new generation on to the controversial icon? Widespread Bloodshed, who scalped me with their previous EP, keep the rage flowing in twenty-five tracks of knuckled down thrash delivered in rapid speed and vitriol. Updating the sound of Lärm with a somewhat fuller sound, Widespread Bloodshed call out pretentious emo suckers, praise horror films ("Shockwaves" and "Friday 13th"), bigfoot, chemtrails, and more. Fast, fast, fast, and pissed off. Can't ask for more! MA (Sound Pollution/PO Box 17742/Covington, KY 41017)

amount of crescendo and power put into their sound. When all the pieces come together it is anything but soft. Harmonious, yes; soft, no. You get a nice sense of mid '90s emotive hardcore in each song—which of course I like. "Broken Spirit" has a number of moments that pull you right in. Both bands play with a soft touch but keep it energetic with the intensity that comes from change-ups and breakdowns. LO (Waking Records/1803 Riverside Dr. #5M/New York, NY 10034)

TORA! TORA! TORRANCE!/SWING BY SEVEN • split 7"

Tora! Tora! Torrance! plays lo-fi garage style fashion punk. I could totally see one of these shows being like a fashion show. I don't know other bands like this, but that's the vibe I got from this. Swing By Seven were more intense, screamy, and dramatic musically, while Tora! Torrance! were more mellow and even paced. I wasn't severely into this, but it wasn't annoying either. I'm sure some people will be stoked on this, but I couldn't relate to the lyrics of either band. CD (Init Records/PO Box 3432/Mankato, MN 56002)

**MASS GENOCIDE PROCESS/
DRESCHFLEGEL** • split 7"

So there is still some hope left in the crust scene. Mass Genocide Process play some sick ass in your face dual vocal crust as shit hardcore. Thick as a brick and aggro as a motherfucker! Lyrics about war and nihilism are not old and tired when the world reflects that all around us. I wish more bands in California could play like this. The flipside is the definition of grindcore. These songs are short, breakneck, chaotic, and fucking menacing. God, I wish I were at their show right now so I could bang my head until it snapped right the fuck off. God, this is one the best splits I have heard since Hemdale/Exhumed or Sewn Shut/and whoever else they did a split with, oops, ha ha ha. CF (Imprzcnate Noise Laboratories c/o Bohdan Mach/PO Box 2/76361 Napajedla/Czech Republic)

are what made the USA, and will continue to be necessary for its future. LO (Catalyst Records/PO Box 30241/Indianapolis, IN 46230)

**THIS BIKE IS A PIPE BOMB/THE DEVIL IS
ELECTRIC** • We Do Our Dishes split 7"

Both bands deliver DIY folk punk with a lot of down home flair. Be it the off beat harmonized vocals, the occasional harmonicas, or the bare bones instrumentation they bring to the record, each band has a very natural and human feel. This Bike Is A Pipe Bomb sometimes sounds like they recorded in a hallway, but their hopeful vibe always seems to come through. These songs are especially mellow and low key. The flipside has three inspired ones from The Devil Is Electric, whose voices and instruments seem much louder and more vibrant. They are a lot like the songs from their LP, and the lyrics are great (as usual). I really like this side more, but this whole record is damn good. LO (Risk/3649 Clement St./San Francisco, CA 94121)

RACAK/AK 47 • split 7"

Racak play some pretty crusty styled hardcore with awesome vocals and Scandi sounding riffs. The vocals are in German, but translated into English. Tons of pictures and information regarding atrocities from around the world. Both bands seem very "political." AK47 are a bit faster and harsher sounding in some ways (also more metal). I'm guessing both bands are German. Lots of humanitarian information in a nicely packaged EP. NW (Schandmaul Records/PO Box 61/10937 Berlin/Germany)

**PHOTON BAND/THE ALPHA CONTROL
GROUP C** • Oh, Good Fortune 7"

The latest issue of *Chumfire* is this split 7". Photon Band play a psychedelic garage rock tune with a lot of sass. The Alpha Control Group C plays keyboard-infused rock with underground punk elements. Of the two songs they play here, the first is by far my favorite. It talks about

Pittsburgh (the band's hometown), and how with all its ugliness the heart of the city fits them right. LO (\$4 to Chumprine/PO Box 27/Anneville, PA 17003)

VICKI/HAIR POLICE • split CD
What the fuck?! Two "bands" here, doing the noise thing. Oh, I'm gonna sound so backwards and uncool, but hey, it IS just noise. I mean, how much joy can you get from listening to your fax machine? I should probably give them more credit and show more respect, but fuck, I hated having to sit through this crap, plain and simple. Fucking awful all the way through. There goes another hour of my life. Thanks a lot. MH (PO Box 35/Providence, RI 02901; loadrecords.com)

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AVORZA • CD demo
Avorza delivers five crisp grindcore tracks, complete with full noise accompaniment on each track. Long dramatic points of mellow grooves rooted in deep base lines, frenzied and evil-sounding vocal, crushing guitar riff, and apocalyptic sound bytes throughout give these songs a nicely layered heaviness. It's like Bastard Noise, but with a larger portion of Bastard. LO (avorza@fastmail.fm)

BRAVO FUCKING BRAVO • demo CD
Total "sturm und drang" hardcore with a great recording (blame Will Killingsworth). Most of these songs have an awesome rumbling, highly energetic feel. There are some screamy overtones (the beginning of "Car Terminator Vs. Backseat Mosh" is pure Last Forty Seconds) but the overall sound is definitely hardcore. I mean there isn't any of that sappy, self-loathing, I-am-the-victim crap going on. Just lots of genuine emotion and jumping up and down (I would imagine). Definitely one of those bands worth looking out for. MH (bravofuckingbravo.cjb.net)

EYELESS • *Moors 2003* demo
Recorded live, this grindcore demo has eight songs. Each one a punishing assault of heavy bass lines, pounding drums, deep vocals, and lots of distortion. LO (Guido Bisagni/Via Castellani 14/15100 Alessandria/Italy)

FEAR IS THE MINDKILLER • CD demo
Cool packaging. Comes in a DVD box with lyric booklet inside. Musically this sounds like something Ebullition would have put out. Somewhere between Iconoclast and Portraits of Past, except with the occasional violin and clarinet. It's not something I can connect with. Too dry in delivery and to busy in sound. MA (geocities.com/vagabondcollective)

GODING'S SAWED OFF • demo CD
I was floored by this. Starts off with some really metal/tech intro but rolls right into some fast, tight hardcore. Surprise, surprise. Recorded by none other than Mr. Will Dandy. Sign these guys up if you do a label quick. NW (4066 Becker Rd./Altamont NY 12009)

INTIFADA • demo
Intifada plays heavy and punishing grindcore with a lot of intricate guitar fingering. Their lyrics decry the dystopic modern day and empty hope for a better tomorrow. As a whole, this demo weighs you down with its heavy sound and depressing topics. LO (Ricardo/Rua Diana 675, Apto. N/Perdizes/Sao Paulo-SP/CEP 05-19000/Brazil)

MARCHING BAND • demo
Marching Band have nice cartoon of a four track recorder on their cover, so I was all set for some DIY folk. I mean, the band name is Marching Band. But, as it turns out, they play straight up punk. Old style punk, like Minor Threat, with a lot of guitar action and screaming vocals. Marching band play high energy stuff that is fast, but with a lot of cool breakdowns and edgy moments. A lot of the intricate sounds get fuzzed out by this recording but you can't help but get a sense of their '80s hardcore sound. There are about eleven songs on here. My favorite one has a chorus that goes: "Are you gonna walk around all day/With that what-the-fuck look on your face?" LO (Dylan Ritchie/1512 6th St./Menomonie, WI 54751)

MY WAR • CD demo
I have been hearing about these guys for a while. Now hearing this demo I can see (hear) why. This is awesome!!! Burly hardcore with speed and venom. Sort of modern era youth crew, but on the whole they fall into no particular genre. If your face energy, breakdowns, wall of sound, and intensity. Definitely a demo to pick up, as well as any upcoming releases, which I imagine plenty of labels are lining up to release. MA (\$3 to 236 S Pine St./Richmond, VA 23220)

STEP ON IT • demo
Step On It plays some fast and furious hardcore, thrashy and moshy. I dug the "yeah!" instead of the "go!" before the break on the second song. The lyrics are negative and I guess this could be a youth crew band. CD (steponitSTL@yahoo.com)



photo by Shawn Scallen

3 Inches of Blood

RAMPAGE • demo
Fast thrash that, at times, borders on grind. The lyrics are screamed and nihilistic for the most part. Its not bad, it just doesn't really stand out from the crowd. BH (Brian/PO Box 37/Centerville, MA 02632)

THE REQUIEM • CD demo
Pretty good demo. The Requiem plays hardcore that's abrasive and semi-thrashy with slight tuneful elements in the guitar work. I can't think of any readily available comparisons, which is a good thing I imagine. Three quick songs with chunk and punch. My favorite is "Friendly Fire" with its abrupt ending. MA (therequiem@stlhc.com)

SARIN • demo
Sarin plays distorted and crunchy hardcore. Somewhere between Swedish crust and old school grind, Sarin emerge to wail and scream. The deep throated vocals added a sick layer to the already thick and heavy bass lines. There isn't much information about them inside this demo, but I have a feeling the lyrics are pretty wicked. LO (Guido Bisagni/Via Castellani 14/15100 Alessandria/Italy)

THE THIRD MEMORY • CD demo
6 songs. Another amazing new band coming out of France. Yeah, it's that old school of scream, but there's nothing wrong with that as long as it played with as much heart as in the case of The Third Memory. Plus, they're really making sure that there's never a dull moment with lots of tempo changes and quiet interludes. There's massive energy here but just as much moody introspection. I have high hopes for this band! So be on the lookout! MH (thethirdmemory.fr.st)

TO NO END • CD demo
Fast and thrashy hardcore with a rad picture of someone skating on the cover. "Who's Next" deals with people who are selfish, and it comes back around. "Stop" is about how everyone makes mistakes, and the best thing we can do is pick up ourselves and move on. These four songs bounce along at a thrasherific pace, and were over too fast. Good music and lyrics make me excited for the split 7" with step on it this summer. CD (xredscottx@hotmail.com)

TUFFIE • *Listen For Now* demo
Okay, why make a demo when you aren't ready to make a demo? Sorry guys, invest some time writing and some money to record. Boom box recordings might work for Fear Of God, and Anal Cunt, but I don't think it works for what you are trying to do. Sounds way to low fi. All that's audible is the bass, drums and a girl singing in the background. NW (7819 W Collingham Dr. #F/Baltimore, MD 21222)

UTARID • *De/ad* demo
Oh yes!!! Really, I couldn't believe it when I first heard it. A Malaysian screamo band? Are they any good? (Which by the way is like asking: "An all-female band, are they good? Or: An all-homosexual band, are they good?") Yes, they're fucking good! So, take that closed-mindedness and shove it up your ass. Sound-wise this is probably closest to bands like Orchid and Neil Perry and they really pull it off. The recording is great, the tape is sweet but short and the packaging is pure early nineties

emo, it's so rad I couldn't believe it; hand-screened paper bag cover (in the back it says: "#6; Marianne Hofstetter) and handscreened booklet and a patch. Just awesome all around! MH (union_of_utard@hotmail.com)

ICHOR • *The Jump Through Me Sessions* CD demo
Ichor play abrasive punk rock similar to bands like Angel Hair, Frail, and Jenny Piccolo. They don't clone their forefathers, but they also don't add anything to the sound that really sets them apart from the pack. In the end you're left with a 12 song demo that yields energy and fertile punk rock spirit, and that's probably what they were going for anyway. MAH (no address).

VERONA BEACH • CD demo
Verona Beach comes out with both guns blazing for their first, 3 song demo. This band's angry metal style is present in every note, in every scream, and every beat. Tight guitar riffs and punishing vocals throughout these songs fit well with the continuous heavy drumming. Like many bands of this genre, drama gets infused in moments of harmony and operatic vocals. LO (Frank/

Kleine Laak 10/6088 CV Roggel/The Netherlands)

VYO • demo
Really mediocre youth-crew style thrash where the songs all sound the same. Its not so much that its bad, its just kind of boring. BH (Russel Edge/1114 Rigging Pl./Oxnard, CA 93030)

people don't take photographs of things they want to forget



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3 CAR PILE UP #1 7x10 \$2.50 32pgs.

Three independently produced comics make up this first issue. The first comic by Matt Bors has a clever twist for the ending, which actually made me go back and re-read it. The second comic by Dan Custer had a good message, but the third comic by Lucas Rager was definitely my favorite. The quality of Rager's artwork is up there with Nate Powell's and I really enjoyed the slight injection of fantasy into the storyline. PK (mattbors@hotmail.com)

3 CAR PILE UP #2 7x10 \$2.50 32pgs.

Issue #2 has 4 comics included. This time around, Ed Waara and Brian Koschek provide the fantasy comic which is pretty cool. Lucas Rager continues his storyline with a potential romance and Dan Custer comes out on top with a funny take on his views of the world. Matt Bors rounds everything out with a possible semi-autobiographical account of his life, as well as several short political comics on the state of the world. PK (mattbors@hotmail.com)

ABORT! #14 5.5x8.5 \$1 32pgs.

I like a read with the right amount of personal sass or one that will teach me something new. This one was cool on both counts. The first interview in here is with the New Orleans Klezmer All Stars, which taught me a lot about what exactly klezmer music is, and the second one with Witch Hunt was shorter and less interesting, but with a band I had heard of. The real gems of *Abort!* are the short articles and personal rants. Here Jonathan shows off his sense of humor and irony—and a razor sharp wit. I loved the list of confessions at the beginning and all the little stories about funny interactions with people in Jonathan's life. Wicked. LO (Jonathan Spies/362 Prospect Ave. #2/Brooklyn, NY 11215)

ADVICE TO MYSELF #1 5.5x8.5 \$2 24pgs.

This publication is subtitled: "Writings, Ramblings And Essays About Sexuality, Spirituality, Self, Situations, And Communication By (And For) Rich Mackin." Rich was accused of sexual assault in 2003 in a "zine titled *Baby, I'm a Manarchist!*" He wrote *Advice To Myself* in an effort to internalize lessons learned from researching and reading about sexual assault and his ongoing self-examination. He does not intend this as advice to anyone else. Rich begins by stating what he did, then discusses boundaries and consent, objectification, the nature of words and their uses, and intentionally ostracizing individuals from a community. He ends with a series of relevant quotes and bibliography for readings on the subject of relations between men and women. SJS (Rich Mackin/PO Box 14642/Portland, OR 97293)

A FIERCE WAR IN MINIATURE 5.5x8.5 \$1 52pgs.

This is a collection of news clippings, headlines, and photos from the mainstream media about the war in Iraq. The images and words have been manipulated to show the brutal ramifications, mournful actions, and serious complications of this conflict in their own words. You get a synopsis of what has gone on over the past year, and it definitely points to where this is all going... nowhere good. I find it easy to just get cynically used the idea that our government abuses the world through our military, this project serves as a reminder that the war in Iraq is as bad as we think/fear and that it should/can not be ignored. Denver, a local kid and occasional HaC reviewer is about to go back to Iraq on his second tour. It is bad enough that we have killed so very many Iraqis, but because I know Denver I find myself all the more angry with an administration that would fuck with his life like that. He may have signed up to be a soldier, but at the very least should choose our battles better. This war in Iraq is a foolish game with no winners. *A Fierce War In Miniature* reminded me of that. Let's save some lives if we can. Vote the fuckers out this year. LO (Chris/818 SW 3rd Ave. PMB #354/Portland, OR 97204)

AMERICAN'T #5 5.5x8.5 \$3 80pgs.

Okay, so I've never read this "zine before and there's no introduction, but I feel like the subtitle on the cover that says "Mostly About Girls" could just as easily say "An Annotated List Of Some Dude's Girlfriends," cause that's what it seems like. It goes from numbers 1-25, chronologically (more or less, there are some overlaps), and each "chapter" includes a wallet size drawing. To be honest it made me a little uncomfortable without having an introduction or knowing anything about the narrator. I stopped about halfway through and didn't really want to keep reading because I felt like the guy was kind of a creep, always talking about the size of "boobies" and how far they went and stuff. I mean, granted it starts in first grade and I stopped around the time he was dropping out of high school, but still... I don't know if I would have finished this if I wasn't reviewing it, but in the end it did start to make more sense. Girl #25 is the person that he ends up marrying and it turns out that she drew all the pictures of the other girls. FIL (Seth Emily/4257 N Ashland #1/Chicago, IL 60613)

BRAINSCAN #20 4.25x5.5 \$2+2 stamps 64pgs.

At some point, while reading this, I realized that I had actually reviewed an issue of this "zine before. It was a teeny tiny thing (like 1/16 size) and each page was a short, vague statement pasted over a little picture. I only mention that because although this issue is a pretty standard 1/4 page personal "zine, after reading most of these stories, I'm still haunted by the vagueness of her writing. I just felt like I was missing part of the puzzle most of the time. There were a lot of stories about living in Utah, years ago, before moving to Portland, and then there's one story that totally got to me about her beloved bike and its recent demise. She definitely has the aesthetics of this type of "zine down, which makes it pleasant to read, but I just felt like when I was done, I was having trouble recalling much of what I had just read. FIL (Alex Wreck/PO Box 14332/Portland, OR 97293)

BREAK THE CHAINS #17 8.5x11 \$? 20pgs.

Okay, here's where I say the kind of thing that makes me sound like a real asshole in print. I am tired of reading these dry newsletters about prisoners. The cause for prisoner's right is just and I am sure there are some innocents locked up or, at the very least, people getting fucked with on the inside. But these "zines are just god awful. They are supposed to inspire readers to help fight the good fight, but the information is delivered in a way that (after a few issues) just doesn't sink in for me anymore. The ones has the usual updates on prisoners of note, reports of organizing for prisoners rights, and a few pieces about the infringements of freedom going on in and outside the prison system. LO (PO Box 12122/Eugene, OR 97440)

CHUMPIRE #164 3x2 37c 12pgs.

Editor Greg offers another issue full of succinct descriptions of music, "zines, films, bands, shows, and clubs that have recently been a part of his life. Here is more good information from *Chumpire* including a review of Lungfish and shows at a club called Pirate's Cove. SJS (PO Box 27/Anneville, PA 17003)

CHIHUAHUA AND PITBULL #3 5.5x8.5 \$1.50 32pgs.

Ethan does an excellent job writing about his life as he takes odd jobs from working a fireworks stand during the Fourth Of July "season," to a hotdog stand (told in comic form) and finally as a star of a freak show club in New Orleans originally owned by none other than Pantera! *Chihuahua And Pitbull* had me laughing out loud all over the place. I probably scared someone I was laughing so hard. Great. Highly recommended. PK (Ethan/PO Box 72581/New Orleans, LA 70172)

CHOKING HAZARD #13 5.5x8.5 \$1 40pgs.

Editor Ziggy refers to this issue as the "relationship special" in its introduction. About half the contents from a variety of contributors describe their interactions with fellow humans in friendship or more intimate relationships. Other contents include a not so exciting interview with Dropkick Murphy Al Barr, "zine and book reviews, and a paean to Pittsburgh pride. Several pages feature poorly reproduced photos. One essay by Ziggy addresses her thoughts on sex and pregnancy and is a decent example of inspired writing. SJS (12 Marylea Ave. 2nd Floor/Pittsburgh, PA 15227)

COMPLETE CONTROL #11 7x8.5 \$2 32pgs.

The newest *Complete Control* is a step back in time. This issue features the in-depth tour diary of a trip with Operation Cliff Clavin band in '97. Memory Lane is often a good place to visit, and having Greg as your companion brings a lot of cool stuff to the surface. It is a timeless tale of tour's ups, downs, and wows. Greg writes a damn fine "zine and this one has plenty to enjoy and ponder on. LO (Greg/PO Box 5021/Richmond, VA 23220)

COPPER PRESS #17 w/CD sampler 7x7 \$5 96pgs.

This uniquely shaped fanzine geared toward the domestic indie rock audience seems to always have the most eye catching cover art. A great start if you're looking to stand out on a magazine rack. However, the bulk of *Copper Press* seems to be lost in advertisement, 67 ads to be exact. Holding all of those ads together are 12 articles: 9 bands and 3 artists (whose inclusion definitely adds more spice to the often dry content). My main gripe with the band oriented interviews/articles [interviews?] is the entire approach to exposing them. The writers need to lay off the pen and let the bands flesh out the articles, as opposed to throwing in their opinion every step of the way and leading the reader in directions they might not necessarily want to go. This style is often seen in well known rock magazines, but it doesn't transfer well to unknown bands like Charles Atlas or The Forms. Some of the more well known bands in this issue like Low, Cursive or even Since By Man make this style passable at best. The inclusion of studio photographs of the bands, which are sometimes directly lifted from press photos (like in the case of Cursive) are dull and boring. How many more times will we see these same Cursive photos? I would have liked to have seen more live photos (Since By Man being the only exception) or at the very least, original and fresh photos to accompany these articles. Tighter editing (Oneida is missing the 'N' on their introductory 2 page spread and the Atlas Charles article was completely cut off in mid sentence...) for these contribution based articles would help as well. However, the articles on the 3 artists were a welcome relief and the strongest point of this "zine, especially the inclusion of Marcellus Hall's pencil and watercolor drawings. The interview that accompanied was also strong, mainly because it wasn't an "interview." The trend lately for *Copper Press* is to include a CD sampler with each issue and #17 is no different. Of the 21 songs present, only 2 are exclusive to this disc (The Yellow Press and Step Softly, Ghost). The other 19 can be found on their respective records. Most of the bands are somewhere in the indie rock realm, some heavier than others, but the bulk of this CD is not memorable. The obvious exception being the title track off of Rocky Votolato's latest record *Suicide Medicine*, which is a brilliant piece of songwriting. The only unknown band in a sea of unknown bands to make an impression is Lamb. Their song "Gabriel" is a mellow, vocally textured indie ballad filled with religious imagery that fascinates my affirmed agnosticism. I think *Copper Press* should attempt to include more songs on their sampler from the artists they cover in their "zine. At least it would make the dullness more cohesive. PK (Box 1601/Acme, MI 49610)

FIL=FIL, DJ=DAVE
JOHNSON,
MAH=MIKE HALEY,
JM=JENNY MUNDY,
PK=PAUL KANE,
CF=CHUCK
FRANCO,
SJS=STEVE
SNYDER, &
LO=LISA OGLESBY

CRUCIAL SESSION #2 5.5x8.5 75c 16pgs.

As those of you hip to the way of the halfpipe can probably tell from the title, this is a skate "zine. *Crucial Session* gives you reviews of Wisconsin's skateparks, an Anti-Hero Skateboards video, and some skate/punk music. This issue also features short interviews skate Salba and band with Mike V. And The Rats, as well as an article about the history of skate rock. The article and interviews are both short but not bad reading. Of course there are a number of photos of kids pulling off tricks and a couple bands rocking out. The photo quality isn't that great, especially since this is just photocopied, but the pictures do show some wicked tricks. *Crucial Session* is looking for contributors to write about their local skate scene and any rad skate photos. LO (Ryan/PO Box 2063/Madison, WI 53701)

CRYPTIC SLAUGHTER #22 4.25x5.5 \$2 28pgs.

In this issue, Giovanni writes of life in the streets and parks of various European cities. He praises lying on the grass or sitting on benches in parks to read or nap. He writes of "ugly American" stereotypes in European cities and his own experiences with accommodations in larger and smaller Italian cities. Giovanni closes this issue with a tale of Bastille Day misadventure amid the Parisian throngs and his slow escape. *Cryptic Slaughter* stories are erudite, intensely aware of detail, and ripe with multiple levels of human interaction. In short, a joy to read. SJS (Microcosm Distro/PO Box 14332/Portland, OR 97293)

CUTLIP #1 5.5x8.5 \$2/trade 44pgs.

This "zine contains writings about experiences at a couple recent protests and decent analysis of tactics and accomplishments at them. There is also some writing about shows and music festivals and what makes them worthwhile. Other topics include campus activism, work, and interest in hoboes and freight train hopping. Also there is a story of an ill-fated journey across the continent by car. SJS (Bob/PO Box 1379/Grand Rapids, MI 49501)

THE FIFTH GOAL #8 5.5x8.5 \$? 32pgs.

The focus of this issue of *The Fifth Goal* is on showing different graffiti on trains. There is one interview with a graffiti writer named Ghouls and the rest of the "zine is filled up with photos. I liked the idea presented through the interview that making trains your canvas is like putting up moving art that goes all over the country. If you stop to watch trains on a main line in any major city, you'll eventually see a small fraction of what's out there. My only gripe with *The Fifth Goal* is the dark photocopied text, which made the interview hard to read at points. PK (PO Box 970085/Orem, UT 84097)

FISH PISS VOL. 2 #4 7x8.5 \$5 124pgs.

This is a long and lengthy "zine, presumably produced quarterly. This issue's focus is on music and the music recording industry, past and present. There's a really interesting section about the history of sound recording, how it came to be and the methods used, and how it evolved into something that was mass produced. Did you know that, in the late 1800s, singers on records were advertised to "sound just as fresh and energetic as the first recording" on records? That was because they could only record music on one take and had no means to reproduce an original, so the singer or band had to record multiple takes over a very long period of time to produce a few hundred records; each a different recording of the same song. That's just one of the interesting things I had read. The "zine also has some clever and often funny comics that are either well drawn or just weird. They add a lot to this "zine, and there are quite a few of them. This "zine is a really, really long read. I read it over a 10 hour train trip, and finished it. Not in 10 hours, more like 3 or 4. So if you have the time to read this one, I recommend it. DJ (Spontaneous Productions Rgd/Box 1232/Place d'Armes/Montreal, QC/H2Y 3K2/Canada)

FLOTATION DEVICE #10 5.5x8.5 \$2 100pgs.

This "zine is a travel log of a 3 month stay in Costa Rica. Keith lived with a Costa Rican family, taught English at a local elementary school, and worked at an air conditioning company. His account is in diary style, but is very descriptive and informative. He writes about the friendships he makes, the hardships he encounters, and his struggles to communicate in Spanish. I enjoyed his choppy, free-flowing dialogue, with which he made more understandable for the English reader by translating the conversations. Overall an enjoyable read. Recommended to travelers and people who want to know more about what it's like to be a foreigner without being a tourist. JM (Keith Helt/1242 Dean St./Woodstock, IL 60098)

FRICTION #1 4.25x5.5 \$? 40pgs.

This is a good positive per-"zine from Boise. Jackson explains the motivation behind *Friction* #1, and goes on to cover his thoughts on season changes, the weather, his love for rain, lightning storms, bicycle rides, the spirit of DIY, education and more. Jackson is also starting a "zine distro with a friend. With his positive enthusiasm, I'm sure all of Jackson's future projects will be successful, as will the projects he inspires in others. PK (geocities.com/loopholedistro)

THE FURY #11 5.5x8.5 \$1 36pgs.

This fanzine is from the Chicago area has the standard mix of band interviews, record reviews, show reviews, et cetera. The Soophie Nun Squad interview was decent, but the Frontside interview was a bit dull and definitely too long. I liked the personal pieces about dressing up as a nerd for dance night and his quest to get into the local papers by changing the face of marquettes. The rest of the content that tied this "zine together just seemed like filler. PK (Mark Novotny/5413 6th Ave./Countryside, IL 60525)

GENETIC DISORDER #17 5.5x8.5 \$4 80pgs.

Genetic Disorder has been around for a long time, and in that time Larry has really honed his "zine making skills. The pieces here are all well done, witty, and interesting. When being funny or self-deprecating, Larry is really in his best mode. His sass and style give this "zine a great edge. His San Diego related and politically motivated pieces about local police shootings and the Menendez Brothers display a more serious side. I like the way he talks about their relevance in both his local world and the grand scheme: it is a microcosmic approach that makes smaller detail pretty interesting to read about. Music based segments include the interview with Coachwhips, a Horizontal Action fest report, and the many record and "zine reviews. You also get the reprinting of an earlier *Genetic Disorder* favorite, the "Guide To Teen Sub-cultures." Hilariuos! There is plenty to enjoy in this issue of *Genetic Disorder*, and on the outside you get a 3D cover (with glasses). I had the glasses on for a while trying to really soak up the 3D excitement of the cover. My cover didn't seem to react to the glasses very well, but I did get a headache so they must have been doing something. LO (PO Box 15237/San Diego, CA 92175)

GREEN ANARCHY #14 news \$3 36pgs.

This newspaper style "zine promotes the idea of destroying civilization and returning to the primitive state of human existence of hunter-gatherers. Some of the articles towards the front were written in a lofty tone and they come off as wordy and redundant. This especially applies to John Zerzan's opening article on the first page which is academic and elitist. You might want to keep a dictionary handy, unless you have a really strong vocabulary. Once you get past (skip?) these introductory articles on "primitivism," most of the rest of this issue focuses on general Anarchist type events and historical/factual articles that are much easier to read. I read every last word of this "zine (excluding the ads on the last two pages) and it was not easy or fun reading. The collective that runs *Green Anarchy* seems to pride itself on being uber-radicals and knocking the liberal left for working inside the "civilization." They want to tear down the current civilization, but ironically they continue to be a part of that same civilization by putting out a zine, having a website, and living in Eugene Oregon, etc. Even though they included an article that critiqued primitivism (specifically the idea of collapse), I would have liked to have seen some self critique in this issue to alleviate the obvious irony involved in putting out a zine like this. PK (PO Box 11331/Eugene, OR 97440)

'ZINE REVIEWS

HOT DAMN AND HELL YEAH 5.5x8.5 \$5 36pgs.

A vegan cook-'zine with a skeleton cowboy theme? Awesome. Not since *Spoonfight* I have been this amused by the style and content of a bunch of recipes. This one has lots of meat and potatoes style vegan food, which fills the belly easily, and a good amount of more exotic recipes not found on the ranch. They start out with some vegan cooking basics and a few sauces, then things get more interesting as you read through the breads, side dishes, soups, main dishes, and tons o' deserts. Yee-haw, bring on the grub! I want some of that "Vegetable Mountain With Gravy." Mmm-mmm, gravy! LO (Ryan/PO Box U11/Wollongong Uni., NSW 2500/Australia)

ICONOCLAST 5.5x8.5 donation/trade 44pgs.

This is a 'zine of political and social commentary. Topics taken up in this issue include capitalism and fascism, the inside of the new world order, homelessness, the drug war, separation of church and state, shoplifting ethics, and travelling with a band. There is nothing out of the ordinary in these pieces but they are well written and thought out. One piece titled "Understanding The Black Bloc" attempts to establish ideological grounding for acts of vandalism carried out by that group. The author draws lines between the companies targeted and the results of corporate capitalism throughout the global economy. SJS (theresonlynow@hotmail.com)

THE INSURGENT #15 news \$2 24pgs.

Here is the newest installment of this newsletter from the University Of Oregon community... There are many new pieces and politically charged articles in this issue. They give a good amount of information and perspective on the proposed oil pipeline through Bolivia, Nike's business practices, US election fraud, and much more; all the while giving some practical tips on dumpster diving, printing poetry, and interviewing rastafarian/raw foodist Thomas McGowan. One short blurb I found especially interesting talked about how to take money from the war budget by legally refusing to pay the federal excise tax on your phone bill. It is a little 3% tax that has been going into the military coffers unbeknownst to many of us. LO (UOSI/Suite #1/1228 Univ. Of OR/Erb Memorial Union/Univ. Of OR/Eugene, OR 97403)

INSURGENTE #5 5.5x8.5 \$2 36pgs.

The newest installment of *Insurgente* takes a very smart look at the effect of politics, culture, and art on Alejandro's life. In his cultural critiques of La Bamba and comic books he looks at the messages they send to the masses as well as the specific meanings they held for him as a Xicano. Other articles discuss his activist lifestyle as he gets older and his political views on the war on Iraq. There is also an in-depth guide to screen printing. I really like the approach to this 'zine. The way Alejandro fuses his personal side with the greater issues at hand makes for many a bold statement and keen observation. I enjoyed reading this issue. LO (PO Box 37105/San Antonio, TX 78237)

I PEED IN YOUR BACKPACK 8.5x11 \$? 16pgs.

This 'zine is a comic mostly about a game of Sorry that three friends played in December 2002. Another friend, the cartoonist, taped the conversation during the game and later illustrated the conversation with his friends as different characters. I'm sure all four people involved loved this 'zine as much as they did the game, but I honestly was not entertained at all. The jokes were all too personal, and the scanning of the original drawings was done really poorly. The art is creative but not developed. What turned me off the most was the disclaimer both in the intro and conclusion saying, "I know this only served to make you dumber. I didn't really want to make this comic. I'm sorry..." JM. (Noisemaker/PO Box 71208/Shorewood, WI 53211)

JOSH HOLE #1 7x8.5 \$1/trade 24pgs.

This is a split publication between *Sinkhole* 'zine and the comics of Josh Sullivan. The *Sinkhole* contents include short interviews with one member of The Ataris, an essay about Murder-Suicide Pact, and two longer interviews with Darkness Hour and The Virus. The comics are well drawn, often surreal, occasionally violent, and usually kind of funny. SJS (Marck/2105 19th St. W/Bradenton, FL 34205)

KISS OFF #9 5.5x8.5 \$2/trade 36pgs.

As is hinted at by the pictures of a telephone on the cover, this 'zine is a collection of short stories mostly about communication and social bonding. The author writes about his own observations on how Ottowaians interact and how he interacts with the city itself. A few moments that stand out are his story about his struggle to free himself from his walkman in order to observe the real people around him and his dream about having a conversation with Canadian writer Ken Wiwa. In the middle of it all is a clever workers' rights/direct action pamphlet in the increasingly popular cartoon format. I also liked the structure of the 'zine, which included artsy maps of Ottawa. Plus, all the margins in this 'zine were actually big enough! This is an interesting collection of short stories that is definitely worth your two dollars. JM (Chris/2-256 Flora St./Ottawa, ON/K1R 5R9/Canada)

LITTLE BLACK STAR #31 37¢ 4pgs.

This is a one sheet political 'zine. Their topics include US soldiers getting AWOL, Fox News, Al-Jazeera, and an interesting news story on a police infiltration of a San Francisco peace activist group. It is very informative and well written, except for the unintentional homophobic remark at the end of the Al-Jazeera story. MAH (PO Box 197/Lewisburg, PA 17837)

LITTLE BLACK STAR #32 37¢ 4pgs.

As the logo states, "the best news you've never heard," this is a double sided pamphlet style newsletter with eight short articles revolving around contemporary politics. Although the sources are stated, I think specific footnotes would be better for anyone who wants to follow up on anything they found interesting in this newsletter. PK (PO Box 197/Lewisburg, PA 17837)

MAGGOT 'ZINE #2 5.5x8.5 \$5 104pgs.

The contents of this 'zine have been laying on the editor's floor for nearly 2 years. Candace decided just to finally throw it all together and get rid of it so she could start fresh for the next issue. Aside from the wild interviews with GWAR and The Dwarves, or the fascinating interview with long-time satirical activist Paul Krassner, much of the stuff in here does tend to be dated. A good fourth of issue #2 is show reviews from 2001. I never really care much for show reviews, but it seems less interesting when most of the bands talked about have (in true punk fashion) moved on or broken up. What you do get from the many show reviews is a good recounting of the wild antics of our dear editor and her friends. There is a long letters section and many thoughtful pieces about globalization and radical feminism. For future issues, I would suggest less show talk and more pieces about what the editor thinks—since those interested me the most anyway. LO (Candice/23 Veteran's Dr./Fredericton, NB/E3A 4C4/Canada)

MARCHING TO A DIFFERENT BEAT

5.5x8.5 \$2 36pgs.

This is a 'zine about drummers in the underground DIY scene. It contains interviews with three people who have played drums with a few bands and long enough to have plenty of technical and style talk. Those interviewed include Thomas Patterson of Robot Attack, Michael Harpring of K-10 Prospect, and Todd Hoffman of The Fighting Dogs. The interviews are in depth and fun to read with a combination of band stories, influences, and talk about the role of a drummer in a band and preferred equipment. Editor David opens the 'zine with advice and insights on putting together a personal kit and then how and where to set up when playing with a band. SJS (781 Brookside Rd. #F/Allentown, PA 18106)

MODERN ARIZONA #4 5.5x8.5 \$1 32pgs.

This is the bathroom review issue, which I thought was a great idea and was executed fairly well by Joe who ended up writing stories and mini-reviews wrapped together for 34 different bathrooms in and around New York and then on his trip to The Netherlands and back. I would have liked to have seen a photo of each bathroom, but there is a small section of bathroom photos included as the centerfold spread. Also towards the end were a couple of longer stories about his trip to Amsterdam and a review section of Joe's favorite 'zines. Good. PK (PO Box 494/Brewster, NY 10509)

MOVE YOUR ASS #4 8.5x11 \$? 28pgs.

Move Your Ass is all in Czech, making this more of a report than a review. This 'zine is free and distributed pretty well into the underground cultures in the Czech Republic. Inside you'll find lots of ads for shops and labels, as well as a bunch of show lists and contact info. They print interviews with Madball, Street Machine, Bouncing Souls, Zemezluc, Endstand, Balaclava, Walls of Jericho, Tisic Let Od Rje, and Bad Manners. *Move Your Ass* also has a good amount of varied music and fanzine reviews as far as I can tell. LO (Jan Kovar/PO Box 18/46331 Chrastava/Czech Republic)

MURDER CONTEST #1 8.5x11 \$? 38pgs.

This is a cool 'zine that focuses of hardcore, thrash, and straightedge hardcore. Mostly the straightedge stuff, but it does have an interview with the bass player from Void. There are quite a few interesting and amusing interviews, including bands Striking Distance, Ruination, and Haymaker. Often this 'zine gets into the philosophical side of punk/be and asks the right questions to allow bands to give interesting and intelligent philosophies. Overall, it is a good read, humorous at times, and completely honest. This is a no bullshit 'zine that's interested in music, and not trend or fashion aspects of the scene. I recommend this to anyone who likes sxe or thrash, good stuff. DJ (Gloria Lin/43 Harold View/Hyde Park/Leeds/L56 1PP/UK)

NERO FIDDLER WHILE ROME BURNED #4

8.5x11 \$1/trade 16pgs.

This nice 'zine calls out Dubya, his cronies, and their positions on the ongoing war in Iraq. Entertaining "Bush Or Chimp" pictures (check out www.bushorchimp.com) on the front and back cover. And the authors name (bolded and underlined) Jacob David written all over this fucker. The articles are good, but you don't need to place your byline, in larger type than the title, above every single one. MAH (Jacob David/PO Box 3050/Eureka, CA 95502)

NERO FIDDLER WHILE ROME BURNED #5

8.5x11 \$? 16pgs.

Nero Fiddler While Rome Burned is a multi-sided assault on oppressive culture in the USA. This issue focuses is on the election of Arnold Schwarzenegger as California's governor and the many faults of the Bush Administration. Much of this is done by silly photo collages and numerous quotes from literature and news sources that point to the serious problems this turn of events has helps to bring about/perpetuate. Much of the cut and paste stuff is a little too hectic for me. *Nero Fiddler While Rome Burned* also receives a lot of letters from readers that quickly describe their situations and look for further communication. LO (Jacob David/PO Box 3050/Eureka, CA 95502)

NEWS FROM NOWHERE #4 news 50¢ 8pgs.

News From Nowhere is a forum for anarchist theory and critique of social constructs. This issue opens with an analysis of war, empire, and protest. It closes with a piece from Hakim Bey exploring the emergence of permanent TAZs. Other contents include individualist critiques of mutual aid and democracy and consensus building, methods for re-imagining culture, and a breakdown of industrial manufacturing in a post revolution world. Other articles look at falsehoods inherent in anarchist interpretations of capitalism and socialism and an anarchofeminist manifesto. As always most of this will be pleasant reading for folks who already enjoy reading anarchist theory and criticism. The Bey piece alone reaches outside the rare air to include changes and concepts that actually function in a living world. SJS (PO Box 10384/Eugene, OR 97440)

NEW UNIONIST #303 news \$1.50 8pgs.

This is kind of a strange thing to find in the review box at Ebullition. I've never heard of the New Union Party before, and that makes me wary in the LaRouche kind of way. Although not quite up to par with the Industrial Worker, this newspaper has the typical "fire your boss" kind of articles. I felt that the paper targets an older audience than most 'zines do, but if you've never read a union paper before these articles laid out syndicalist union principles fairly clearly and the writing wasn't heavy like a lot of union papers tend to be. JM (New Union Party/1821 University Ave. W #S-116/St. Paul, MN 55104)

NIGHT JAUNTS #1 5.5x8.5 trade 24pgs.

This 'zine collects a series of stories centered on walking city streets at night. The stories describe varieties of trouble, internal explorations, and meetings with fellow humans that can occur during extended ramblings. Most of these experiences involve drugs, a few do not. A range of activities, from conversing with a friend to smacking the sidewalk with one's face, to getting chased by SUVs with blackened windows are written up in intelligent prose. SJS (Ryan/PO Box 5841/Eugene, OR 97405)

NO. 13 #7-#8 8.5x11 \$1 16pgs.

Every time this 'zine comes in for review, I spend a few minutes trying to remember what it is called. I'm really not all that confident that this is called *No. 13*, but at some point you have to just go with something. Anyway, *No. 13* is music magazine from Boston that covers much of the street punk/independent underground scene there. Issue #7 features interviews with The Jimmies, Kings Of Nuthin, The Epidemics, and State Control. Issue #8 has The Chaotix, Tommy & The Terrors, and a reprint of a classic SSD interview from *Forced Exposure*. Both issues have regular columns, lots of local advertisements, and show, music, and 'zine reviews. LO (Patrick Clement/PO Box 1299/Boston, MA 02130)

OFF LINE 5.5x8.5 donation 72pgs.

Apparently this is the first issue of *Off-Line* to be reviewed in these pages. Too bad for us. This is a wonderful publication put together by Claire and Vincent of White Plains, NY. The issue begins with stories from Vincent's youth working at a Catholic rectory and attending a religious studies class. The majority of the pages here contain a series of essays in alphabetical order about places, events, people and assorted things that are a part of his life. Mix tapes, stone chambers, Andy Goldsworthy, waterfalls, November, the Berkshires, quiet, and eighteen more topics are treated in funny, colorful, often poetic prose. Also included are some easy vegan recipes and thoughts on how different people think about a vegetarian critique of authority. The issue closes with letters to *Off-Line* concerned with many topics from past issues. Vincent responds at length to several of these creating an intelligent dialogue on anti authoritarian activism, war, christianity, and racism in prisons. This is highly recommended reading. SJS (Vincent Romano/35 Barker Ave. #4G/White Plains, NY 10601)

OFF THE HOOK #5 8.5x11 \$? 12pgs.

The Missouri Prison Labor Union has succeeded in organizing itself into a viable union to safeguard the workers currently incarcerated. That is an impressive feat, but according to this newsletter their journey has just begun. This issue has a few different articles (which all read like mission statements) essentially saying that they have been wrong by the current system of prison labor and need outside support. If you are interested in some basic information on this issue or a few perspectives from the prisoners/union members, this newsletter has a good sampling of that, as well as contact information for those looking to converse or help out. LO (South Chicago ABC 'Zine Distro/PO Box 721/Homewood, IL 60430)

PICARESQUE #5 5.5x8.5 \$2 36pgs.

The bulk of *Picaresque* #5 is made up of randomly numbered stories and anecdotes from various times throughout the last decade of Brendan's life, most of which are told in a matter of fact style with little embellishment. Sometimes it worked and had me chuckling, but mostly it is what it is. I wish there were longer stories to really sink my teeth into, but Brendan's style is uniquely his own and who can argue with that? The reprinted letters from his school to his parents were redundant after the first few, but their inclusion gave you a better sense of Brendan's rebelliousness, even if it occurred some 8 or 9 odd years ago. PK (Brendan/3 Sharpley Ave./Stawell, Victoria 3380/Australia)

PICK YOUR POISON #4 5.5x8.5 \$2 60pgs.

This issue is built around stories about working crappy jobs, temp agencies, and smoking pot. Editor Nate writes about a few years of stoned drunken haziness mixed with experiences in various short or longer lived jobs, a stint in college, moving back in with his parents, and general concern over making rent payments. Nate describes his often humorous, sometimes pathetic interactions with coworkers and supervisors and various methods he and his fellow temping housemates devised to avoid a full day of work. This is a good read for folks who do not tire of temp slave type stories. SJS (Nate Gangelhoff/PO Box 8995/Minneapolis, MN 55408)

PROFANE EXISTENCE #44 news free* 12pgs.

The newest PE opens with a few staples: a short article on the evils of Coke, lists of actions taking place in the coming months, letters to PE, and the regular columns. After that there are two wonderful interviews in this issue. This first with the Arise! Bookstore Collective about the work they do and the service/poet Wendy-O Matik about her book, *Redefining Our Relationships*, about creating responsible open relationships. This small issues finishes with music, 'zine, and book reviews as well as a tour diary from Resist & Exist's Mexico tour. Like I said, this issue of PE is small. Partially due to the high demand for copies but little financial support to cover those costs. To combat this problem, PE is about to jump back to a really thick magazine with a higher cover price. It has been a while since PE has been able to print all of the content they receive, so I am looking forward to the next, huge issue. Hopefully the punx aren't too cheap to support this resource. Congratulations on nearly 15 years, PE! LO (PO Box 8722/Minneapolis, MN 55408)

THE POSITIVE VEGAN #1 4.25x11 free 20pgs.

Woo-hoo another vegan cook-zine. Believe me, acquiring these things is the true perk of being a HaC reviewer. *The Positive Vegan* has ten yummy recipes and an interview with Sarah from *How I Am Vegan*. This 'zine has lots of classics, like vegan mac & cheese, and a few new things, like donuts, for me to try. LO (Bridget Mac/47 Chaucer St./Moore Ponds/Melbourne, Victoria 3039/Australia)

THE POSITIVE VEGAN Spring/Summer 2003

5.5x8.5 free 20pgs.

The second issue of this vegan cook-zine has even more recipes than the last. They have a good conversions list for folks who don't use the metric system, making this resource all the more handy. The best looking thing here is a recipe for Okonomiyaki (Japanese pancakes), but they also list some local vegan resources and information. *The Positive Vegan* seems well on its way to becoming the new *Bark & Grass*. LO (Bridget Mac/47 Chaucer St./Moore Ponds/Melbourne, Victoria 3039/Australia)

PRISON MUSIC #1 5.5x8.5 \$1 16pgs.

Prison Music is both the name of this 'zine and the way its editor describes the din in his facility. Inside he prints short pieces that describe the misery in his day to day and how he tries to not let the experience kill him from the inside out. The pieces are short, but their descriptions speak volumes about his time in the Texas prison system. Art from another inmate adorns various pieces—you can tell the artist has a lot of time to pencil in detail. LO (Megan/PO Box 184/Yoncalla, OR 97499)

RATION #3 5.5x8.5 50¢ 12pgs.

Every time I read an issue of *Ration* I am impressed by how the personal pieces resonate with me. Each one reads smartly, and I left feeling completely plugged in to what Arwen is getting across. So either this thing is great, or I am the crazy stalker type. I prefer to insist on the former. This issue deals with two distinctly different relationships with boys. One that is turbulent and creates many questions; one that tells stories that seem to answer questions. There is a lot to discover in these short stories, which makes them all the more special. LO (Arwen/PO Box 170291/San Francisco, CA 94117)

RESERVED #7 11x8.5 \$2 26pgs.

In this Baltimore based 'zine there are some great interviews with Ian Svenonius (of Make Up/Scene Creemers/blah blah blah), Reptilian Records, Chris Terry of Light The Fuse And Run, and Ko of Ko And The Knockouts plus a couple of stories, reviews of 'zines, records, and shows, some commentary on the war, and a pretty rad top ten list of the greatest movie moments. Enjoyable and diverse. One of the only 'zines I reviewed this time around that will make it to the bathroom. MAH (2602 Harford Rd./Fallston, MD 21047)

RIDE ON #7 5.5x8.5 \$2/trade 32pgs.

Ride On is the kind of excellent personal 'zine that talks about the author's life and the world in a way that makes the pieces relevant to the reader and the many larger issues at hand. This issue has travel stories and anecdotes. The issue begins with a section on Latin America. Here he talks about people he has met in his travels, gives lots of description on the places he has been, and includes a relevant history lesson on those places. The section on Potosi, Bolivia taught me a lot. From there we go back to his home town of Abington and learn about his youthful friends. It is an interesting cast of characters. The final section talks about his life in Richmond. This is the longest section, with the most sub-sections. Lots can be said about Richmond, its punks, its people, and its history—and plenty is. This one is a damn good read. LO (Jim/2112 Rose Ave./Richmond, VA 23122)

RUNNING ON EMPTY #2 7x8.5 \$2 40pgs.

Here is a 'zine from Kent in the UK. Within it's pages are interviews with The Paper Chase, Tiny Elvis, Ithc, and a distributor named Punk Unknown. The 'zine begins with columns and some news. Two features collect responses from e-mails sent out by editor Jon. In the first a group of people talk back about the war on terror (T.W.A.T.) and a petition sent out in opposition to war with Iraq. The second is a lengthy back and forth on the vinyl versus CD argument. The remaining pages are filled up with 'zine, film, and music reviews. SJS (Jon Wood/15 Denver Rd./Dartford, Kent/DA1 3LA/UK)

SEA OF SEED #3 5.5x8.5 \$2/trade 72pgs.

This is a collection of writings by a guy named Tim living in Windom, Minnesota. Windom is a farm town in the rural southwest of the state and the stories contained within the pages of *Sea Of Seed* describe events from the lives of Tim, friends, and some acquaintances. Tim works with his Dad selling and delivering Maytag appliances from the family business. He takes a few other jobs as well, tries college, visits big cities, has a run in with alcohol addiction, discovers hip hop, then punk rock and underground rock, attends gun shows, and remains living in his hometown recovering from his life up to this point. While reading the stories there is a disjointed feel from one to the next. There is no apparent chronological or narrative order, which is fine. *Sea Of Seed* is like a series of memories in a slowly meandering daydream. There are short interviews with bands and a longer one with Steve Williams of Init Records thrown in the flow for good measure. SJS (Timmy Smith/355 9th/Windom, MN 56101)

SEA OF SEED #3.5 5.5x8.5 \$2/trade 24pgs.

This is the self proclaimed "best/worst" issue, which is ironic because it's only #3.5. A nice silk-screened cover and the inclusion of a real dead Asian beetle make for an interesting looking 'zine, but most of what I read on the inside either bored or bothered me, sometimes simultaneously. Timmy seems to have a fascination with the historic value of his rural upbringing, but those related articles were dry and disconnected from the rest of his stories about drinking, doing drugs, almost having sex with a girl he refers to as "the creature" and his "shit list" of worst musicians where "butt packing boy bands" made it all the way to #2. Misogynistic, homophobic and fucked up (literally). Lastly, let's not forget his classic disclaimer, "Ladies, I am looking for that special someone." Stay the fuck away from this 'zine. PK (Timmy Smith/355 9th/Windom, MN 56101)

SINK HOLE 'ZINE #1 7x8.5 \$1/trade 20pgs.

This issue contains long interviews with Lower Class Brats and the Unseen. The former features talk about A Clockwork Orange, life in Austin, TX, and touring. The Unseen talk about playing the Warped Tour, getting older and maintaining punk ideals, influences, and being popular in Japan. The remaining pages are filled wit a short story that follows a depressed, lonely, and overworked guy on a journey toward possibly escaping his life. SJS (Marck/2105 19th St. W/Bradenton, FL 34205)

SLAP IT DOWN #0 8.5x11 2pgs.

This brief newsletter explodes with information about the Czech scene. The list of places to play shows, local labels, and Czech bands gives a good amount of description and always contact info so you can find out more. This issue also has an interview with Kobra 11 and some music reviews. LO (Ondra/Masarykova Nam. 17/Boskovice 680 01/Czech Republic)

STEALING BABIES #2 7x8.5 \$? 36pgs.

This is the 2nd issue of a 'zine called *Stealing Babies* from Maryland. Its pretty much a collection of stories, both fiction and non. Didn't really do much for me, but maybe I am just grumpy. MAH (2602 Harford Rd./Fallston, MD 21047)

STEWY'S STAR #4 5.5x8.5 \$? 72pgs.

The text of Stewey's Star is Italian. The content includes columns, lengthy music reviews, an article on indie electronica, and a whole slew of interviews with Kaizers Orchestra, The Sounds, Serial Creepers, Laghetto, The Black Heart Procession, The Death Of Anna Karina, Homage To Catalonia, Valina, Chick On Speed, Since By Man, and Standstill which generally include a review of the latest project. Tiny text and a precise use of graphics allow Stewey's Star to get a lot of content into these pages. It looks pretty good and there are relatively few ads in relation to the pages and pages of reading material. LO (Giordano Simoncini/CP AP/65013 Citta Sant' Angelo (PE)/Italy)

STIR KRAZY #7 8.5x11 \$3 24pgs.

This issue presents a history of incarceration and correctional practices in the west. Beginning with a discussion of punishment as public humiliation and infliction of pain or death. Following is an account of prison evolution from old mines to the efficient human warehouses we have today and the consequent violence that comes with them. Other topics considered include prison labor, public perception of crime frequency, and the daily life of prisoners. The remaining pages are filled with 'zine reviews and comics and graphics. SJS (PO Box 25148/Rochester, NY 14625)

THE STUDENT INSURGENT Dec. 2003 Vol. #15.2

This is a student run political newspaper from the University of Oregon in Eugene. Most of the articles focus on local politics and they are all well written with appropriate sources cited. I enjoyed reading the article on the middle east conflict with Israel and Palestine, as well as the interview with John Zerzan who puts out the 'zine *Green Anarchy*. However, some of the background graphics made for difficult reading, especially in the Zerzan interview. I also enjoyed the ambiguous nature of the caption and artwork in the centerfold. It made me pause and reflect. PK (1228 Univ. Of OR #1/Erb Memorial Union/Univ. Of OR/Eugene, OR 97403)

THIS SHIP IS SINKING 5.5x8.5 \$? 16pgs.

This small 'zine is a collection of art and short comics. Most of this guy's art is apocalyptic and twisted. The cast of characters includes a dismal, gas mask-wearing guy who wanders around in a remorseful wasteland, an animated stuffed bunny in a bar, and the ongoing gag of a robot monkey that drinks bleach an explodes. Those descriptions no doubt make it seem more disjointed and strange than it really is. The art is interesting and complicated, and would probably be better off if there were no text trying to build a story line for them. But the guy seems more interested in making comics than purely visual art. Though feel free to get in touch if you want him to design a tattoo for you. LO (Noisemaker/PO Box 71208/Shorewood, WI 53211)

TRIC #17 8.5x11 free 40pgs.

The best part about this Delaware based fanzine was the article on Stryper. It made me feel nostalgic about the days of going to rock concerts in the early '80s. Otherwise most of what I read fell flat and didn't hold my attention. Lots of reviews make up the bulk of this 'zine, with artwork, poetry, ads and a mix of random things to hold it together. There's a reason some 'zines are free. PK (Casey Grabowski/219 E Court/Wilmington, DE 19810)

UGZ #14 8.5x11 \$2 48pgs.

The folks at Ear To The Ground Publication deliver another solid issue of *UGZ*. This talks about the East Bay punk scene, reviews books, 'zines, and music, has interviews with Jewdrier, Mod Karen, BCT about their many tape comps from the early '80s. There are a number of big, bold photos in this issue, including a spread of the test run of the new Duane Peters skate shoe done by Dave Chavez. All of this content is done well and usually pretty in-depth. The most interesting section for me was the really good interview with Jon Sumrall from Econochrist. It is long and goes over the life of Econochrist from the beginning to where Jon is at today. That helps to make this issue of *UGZ* especially good reading. LO (PMB #419/1442A Walnut St./Berkeley, CA 94709)

VACANT EXPANSE #2 8.5x5.5 \$? 36pgs.

This 'zine is a good mix of contributed poetry, politics, short stories, and opinions, coordinated mainly by Jackson who is from Boise. The short article on the early history of the GLBT movement was good. I enjoyed reading about the early events that led up to Stonewall. I also enjoyed the pro-bicycling pieces, which made me think of my own bicycling adventures and my attempt to share the road with cars. This 'zine has a lot of passion and youthful energy silk-screened on it's cover and shining through it's pages. Great. PK (geocities.com/negativespace/zine)

VEX 5.5x8.5 \$1 36pgs.

This is a very nice looking 'zine, that someone obviously put a lot of time into. They really cared about the presentation and layout, and its full of clever features and articles. The topics range from politics to weird shit and manages to remain witty through it all. Its a little cerebral through, and that can cause problems for readers (like myself) who don't know what cerebral means. MAH (rokgalaktik@yahoo.com)

VOICES WAKE US #8 8.5x11 \$1.50 14pgs.

Here is another fine issue of the 'zine full of raw punk and cult metal for you to gander at. This issue has an interview with Japanese dis-bastards, Discluse. There is an article on North American Black Metal bands Black Witchery and Blasphemy. This isn't the most exciting issue of VWU I've read but still worth a buck if you dig crust, metal, vinyl, and opinions like you're drunken friends. CF (Ben Parker/5290 Lerner Hall/New York, NY 10027)

WAR TIME NEWS #13-#14

8.5x11 donation 8pgs. each
War Time News comes out every few months. It is basically a newsletter that talks about globalization and US foreign policy. Much of it has been taken from other (more mainstream) news sources, then compiled and highlighted here to explain an over all point. It is presented smartly and allows the reader to reach some of their own conclusions. While there definitely is an end point that you are being led to, *War Time News* does not quite reach the point of bland propaganda. The pieces here are short, blurs for the most part, but organized into bundles within a specific topic. This makes the facts easy to digest and reflect upon. LO (Cascadia Media Collective/PO Box 703/Eugene, OR 97440)

WATER INTO BEER #6 5.5x8.5 \$1/trade 72pgs.

Water Into Beer is a thick little 'zine from England. The sixth issue is packed with small type, most of which are words that I have never heard before, and now love. Allow me to list a few. Charvas ("they wear Adidas trousers tucked into their socks"), Donner Kebabs ("some food that is 'fucking great'"), Brummy (I don't know what this is, but you can be a "happy, round faced" one), Mackem Slags (the round faced brummy was a prize for one of these). Damn those English bastards. There are also reviews, interviews, etc... Put this 'zine in your 'shopping trolley. MAH (Luke Blackhorn/44 Darkwood Close/Leeds/LS17 8BH/UK)

WHY NOT? #8 5.5x8.5 \$1 28pgs.

Jemuel puts together a collection of short stories, reflections on suburbia (the place not the movie), poetry that a friend wrote, and even a maze! Two pieces that stand out are a friend's recollection of her punk icon brother's death, and "The Dramatic Retelling Of An American Classic." I enjoyed reading this 'zine and I feel that I can away knowing a little more about the life of this Gilman Street staple. What makes this 'zine stand out from other in its genre are the clever stories, my favorite being a story about aliens and adolescence. If you've read *Dear Liesel*, this is the same author. My only gripe is the format of the 'zine, some of which he wrote running the length of the page instead of the width. Overall an interesting read with some clever writing. JM (Jen Garder/PO Box 1234/Berkely, CA 94701)

WORDS OF THE REJECTED #1 8.5x11 \$? 34pgs.

This 'zine is stream of conscience autobiographical writing and ranting from a person know as Jimmy Reject. He writes in the forms of diary entries, liner notes, book introductions, and interviews. The contents explore the life experiences, insecurities, and excesses of his swaggering alcoholic punk rock lifestyle. Jimmy describes the ups and downs of his band "The Dimestore Haloes," the inside of his nihilist thoughts, and a run-in with mental institutions, group homes, and recovery programs. One intriguing section of this 'zine is comprised of imaginary interviews with Neil Cassidy and Lester Bangs. *Words Of The Rejected* seems part of a retrospective look at life by a person who has stepped a bit outside. It may also be an attempt at myth making. SJS (no address)

SIDEBURNS #9/THOSE EYES 4.25x5.5 \$? 32pgs.

For this issue of *Sideburns*, Andy has been working on comics about his life. Unfortunately for him, his heart was recently broken by a girl he had a lot of romantic hopes with. So a lot of the comics are about how they met, how thing have changed, how he feels alone, and how he tries to get over it. The drawings are simple with a lot of text to flesh them out. *Those Eyes* is also mostly drawings. There are three segments: a collection of edgy-looking, pretty, punk girls wearing various band T-shirts, a short and sad comic about feeling abandoned by a friend, and a couple dark photocopies of what looks like oil paintings. I didn't really get most of it. LO- (Andy Dvorak/Kinskygasse 16-30-63-3/1232 Wien/Austria)

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THE ENEMY'S WITHIN 5.5x8.5 \$11 120pgs.

A collection of short stories, the first of which is autobiographical. It would be easiest to say that this book was about sex, drugs, and rock 'n roll, but that would be oversimplifying. At first I thought the author sent in his book to *HeartAttack* to offend the reviewers, but in his collection of short stories I discovered an underlying dilemma of mental illness and his resulting social ostracization. His descriptions of growing up punk in suburbia not only gratified a self-identification aspect for me, but also appealed in their total honesty. He's a tough-as-nails, drink till ya puke, throw meat at the vegan kind of guy but he's also not afraid to write about feelings of inferiority, his desire to find real love, problems with depression and addiction; and his trouble defining his masculinity and sexuality. The latter was something that stood out in the book; his characters are real men who crave sex but want to be loved, who want to carve their own place in society but at the same time just want to fit in. This novella is a little more crude and cynical than the sort of 'zines I usually come across, but its crassness caught my attention like a car accident. JM (Blueboy Productions/115 W Squantum #203/Quincy, MA 02171)

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PROFANE EXISTENCE #44

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 ORCHID - Dance Tonight! 10" (red wax) H
 ORCHID - Chaos Is Me LP H
 SEVERED HEAD OF STATE - No Love... 7" A
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